

Abstract:

Thomas Walsh, "A Performer's Guide to the Saxophone Music of Bernhard Heiden,"  
D.M. doc., Indiana University, 1999.

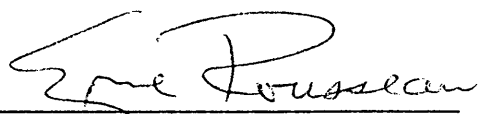
Bernhard Heiden (1910-2000) composed ten works involving the saxophone in a variety of genres. Most significantly, his *Sonata for E-flat Saxophone and Piano* (1937) was the first sonata to become part of the standard repertoire for saxophone. This document provides a biographical sketch of Heiden and historical background on each of the ten pieces by Heiden that include saxophone. Heiden's four pieces for alto saxophone soloist—*Sonata* (1937), *Diversion for Alto Saxophone and Band* (1943), *Solo for Alto Saxophone and Piano* (1969), and *Fantasia Concertante for Alto Saxophone and Winds* (1987)—are treated more thoroughly, with analyses and notes on performance. The analysis of each piece consists of a form diagram and discussion of Heiden's use of form, themes, rhythm, meter, harmony, and counterpoint. Sections titled "Performance Considerations" document the published errors in each work and provide suggestions for performance culled from interviews with Bernhard Heiden and Eugene Rousseau, and from personal observations. The other works by Heiden that include saxophone are *Duo for English Horn and Alto Saxophone* (1938), *Intrada for Woodwind Quintet and Alto Saxophone* (1970), *Partita for Orchestra* (1970), *Four Movements for Saxophone Quartet and Timpani* (1976), *Voyage for Symphonic Wind Ensemble* (1991), and *Four Fancies for Alto Saxophone, Marimba, and Tuba* (1991). The document concludes with a summary of the compositional style characteristics found in Heiden's works for saxophone. A discography is included.

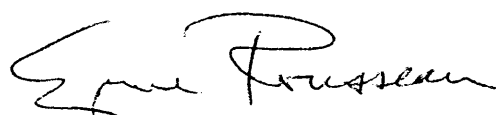
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OF BERNHARD HEIDEN

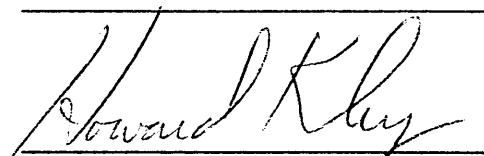
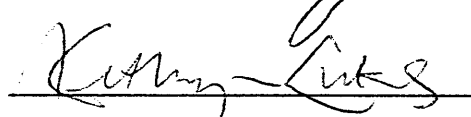
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Submitted to the graduate faculty of the  
School of Music in partial fulfillment  
of the requirements for the degree  
Doctor of Music,  
Indiana University  
November, 1999

Accepted by the faculty of the School of Music, Indiana University, in  
partial fulfillment of the requirements for the degree Doctor of Music.

  
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## ACKNOWLEDGEMENTS

I wish to acknowledge the people and institutions who were most helpful in making this document possible. Thank you to Bernhard Heiden for the time spent speaking to me in interviews, for lending manuscript scores and concert programs to me, and for reviewing this document and making suggestions. Thank you to Eugene Rousseau, with deep gratitude for the many ways he has assisted me, not only for sharing his knowledge of Bernhard Heiden's saxophone music and offering advice and encouragement throughout the writing of this document, but for everything he has taught me about the saxophone, musicianship, teaching, and life. Thank you also to Mary Teal, widow of Larry Teal, for corresponding with me and for locating, copying, and sending to me Larry Teal's manuscript copy of *Sonata for E-flat Saxophone and Piano* and an early concert program. And, finally, special thanks goes to my wife, Allison, for her patience, encouragement, and editorial assistance throughout the long process of writing this document.

The numerous musical examples in the text have been made possible through the generous permission of three music publishers. Acknowledgements for examples from *Sonata for E-flat Saxophone and Piano* are placed with each example in the body of the paper. Following are the copyright credits for all excerpts from Bernhard Heiden's *Solo for Alto Saxophone and Piano*, *Diversion for*

*Alto Saxophone and Band, and Fantasia Concertante for Alto Saxophone, Winds and Percussion:*

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## INTRODUCTION

Bernhard Heiden's many compositions for saxophone span more than 50 years and feature the saxophone in a variety of musical settings. His *Sonata for E-flat Saxophone and Piano* (1937) is one of the earliest major works for saxophone and is part of the standard repertoire of classical saxophone literature. Heiden has written seven other works for the saxophone in chamber music: *Duo for Alto Saxophone and English Horn* (1938), *Diversion for Alto Saxophone and Band* (1943), *Solo for Alto Saxophone and Piano* (1969), *Intrada for Alto Saxophone and Woodwind Quintet* (1970), *Four Movements for Saxophone Quartet and Timpani* (1976), *Fantasia Concertante for Alto Saxophone and Winds* (1987), and *Four Fancies for Alto Saxophone, Marimba, and Tuba* (1991).<sup>1</sup> In addition, Heiden has included significant saxophone parts in two of his large ensemble works: *Partita for Orchestra* (1970) and *Voyage for Symphonic Wind Ensemble* (1991). These ten compositions have secured Heiden's place among the most important composers of saxophone music.

This document is intended to serve as a resource for performers and

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<sup>1</sup>*Four Fancies* was later incorporated into a piece called *Divertimento* (1993); however, the other movements of this piece do not include saxophone. One other piece—a *Sonatina* for flute, clarinet, tenor saxophone, French horn, trombone, harp, vibraphone, piano, bass, and percussion—is attributed to Heiden in *150 Years of Music for Saxophone* by Jean-Marie Londeix (Cherry Hill, New Jersey: Roncorp Publications, 1994, p. 117). This is an error, however; Heiden has not composed a piece matching that description. (Bernhard Heiden, interview by author, 12 February 1996, Bloomington, Indiana, tape recording.)

teachers of Bernhard Heiden's saxophone music. It provides a biographical sketch of Bernhard Heiden and historical background on each of the ten pieces by Heiden that include saxophone. Heiden's four pieces for alto saxophone soloist--*Sonata*, *Diversion*, *Solo*, and *Fantasia Concertante*--are treated more thoroughly, with analyses and notes on performance. The analysis of these pieces consists of a form diagram and discussion of Heiden's use of form, themes, rhythm, meter, harmony, and counterpoint. The sections titled "Performance Considerations" document the published errors in each work and provide suggestions for performance culled from interviews with Bernhard Heiden and Eugene Rousseau, and from personal observations. In addition, an appendix is included, providing measure numbers for the pieces that do not include them in the published music. The appendix is followed by a discography and the bibliography.

In preparation for writing this document, I interviewed Bernhard Heiden on three occasions to gain historical background about his saxophone pieces and his perspective on the interpretation of his saxophone music. I also interviewed Eugene Rousseau for further insight into performing Heiden's music since four of Heiden's pieces were written for Rousseau and he has worked closely with Heiden in performing most of his works for saxophone. Several other sources were helpful in providing information about Bernhard Heiden and his music: doctoral dissertations, journal articles, reference books about saxophone music, and recordings of his saxophone pieces. These are noted in the text and are listed in the bibliography.

The lists of errata in Heiden's *Sonata*, *Diversion*, *Solo*, and *Fantasia*

*Concertante* were created by comparing the various available scores to one another--the saxophone part, the piano score, the full ensemble scores of *Diversion* and *Fantasia Concertante*, and manuscripts of these parts and scores. Of particular interest are two different manuscript versions of Heiden's *Sonata* from the personal collections of Eugene Rousseau and Larry Teal. A comparison of the markings on these two manuscripts with those in the published *Sonata* was helpful not only in documenting errors in the published music, but also yielded interesting clues about how the piece should be performed; these are noted in the "Performance Considerations" section for *Sonata*.

Although there are several other sources that discuss Bernhard Heiden's saxophone music, most notably his *Sonata*, this document contains many unique elements: it discusses all of Heiden's output for saxophone; it documents the historical background of all of Heiden's saxophone pieces, including new information about *Sonata* and its historical place in the saxophone repertoire; it contains analyses that reach new conclusions about the form and themes in Heiden's saxophone pieces; it contains previously unpublished insights into the performance of Heiden's saxophone music drawn from interviews with the composer and saxophonist Eugene Rousseau; it contains a discography for all of Heiden's saxophone music; and, it contains the most complete bibliography to date of sources about Heiden's saxophone music. It is my hope that musicians who consult this document will come away with increased knowledge about Bernhard Heiden and his compositions for saxophone, and that this will lead to more performances of the music of this worthy composer.

## BIOGRAPHICAL SKETCH<sup>2</sup>

Bernhard Heiden was born in Frankfurt, Germany on August 24, 1910. His mother, an active amateur violinist and pianist, contributed significantly to his early musical experiences. She rehearsed regularly in their home with a string quartet that included Paul Hindemith's brother Rudolph on cello, and often played from opera scores on the piano. Heiden's formal musical training began at age five with the Dalcroze method, which included ear training, dictation, and rhythmic exercises. He began piano lessons soon afterward and was composing short piano pieces by age six.

At age fifteen, Heiden began studying theory and harmony with Bernhard Sekles, who had been a teacher of Paul Hindemith and was director of the Hoch's Conservatory, an important music school in Frankfurt. During this time, Heiden continued studying piano, studied violin for four or five years, and, at the recommendation of Sekles, began clarinet lessons. Another significant event in Heiden's early musical life occurred when, as a teenager, he conducted the school orchestra at the Gymnasium (the German equivalent of an American high school).

Heiden furthered his musical studies at the Hochschule für Musik in Berlin from 1929 to 1933, majoring in conducting after one year as a clarinet major. His major teachers were Paul Hindemith (composition), Julius Prüwer (conducting), Max Trapp (piano), and George Szell and Alexander von Zemlinsky (score reading). Prior to assuming his teaching post at the Hochschule in Berlin in 1927,

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<sup>2</sup>This section has been summarized from Marlene Langosch, "The Instrumental Chamber Music of Bernhard Heiden" (Ph.D. diss., Indiana University, 1973), 2-34.

Paul Hindemith (1895-1963) lived in Frankfurt. Langosch notes that, "Heiden knew Hindemith not merely as an acquaintance," although "he never studied with him in Frankfurt and only rarely discussed his compositions with him."<sup>3</sup> At the Hochschule, Hindemith was very critical of Heiden and his work. Heiden persevered, however, and was rewarded in 1933 when he won Germany's most coveted prize in composition, the Mendelssohn Prize, for his piano concerto.

Upon leaving the Hochschule in 1933, Heiden gained a position playing clarinet in the Jewish Kulturbund-Orchester led by Joseph Rosenstock. This group premiered his *Prelude for Orchestra* in 1934. In the same year he married Cola de Joncheere, a pianist from Holland, who had also been a student at the Hochschule. As life in Germany was becoming increasingly uncomfortable for Jews, the Heidens emigrated to the United States in 1935, settling in Detroit.

During the time Heiden was in Detroit, from 1935 to 1943, he was active as a composer, arranger, conductor, teacher, and performer on piano, harpsichord and organ. He taught at the Art Center Music School and was an active participant in the Detroit Music Guild, ultimately becoming its president. His most successful venture came in 1942 and 1943 when he organized and conducted a series of concerts with the Detroit Chamber Orchestra, a group of musicians from the recently disbanded Detroit Symphony Orchestra.

In the spring of 1943, Heiden was drafted by the United States Army and was stationed at Camp McCoy, Wisconsin, where he served as assistant band

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<sup>3</sup>Langosch, 5.



director with the 445th Army Band.<sup>4</sup> During his time in the Army, Heiden also played clarinet in a marching band, piano in a dance band, and served as an arranger for two local radio stations.

Upon release from the Army in 1945, Heiden returned to Detroit briefly, then enrolled at Cornell University to pursue a Master's degree in musicology, with Donald J. Grout as his major professor. Heiden completed his degree in 1946 and was immediately appointed to the faculty of the Indiana University School of Music in Bloomington, Indiana.

At Indiana University, Heiden taught composition, counterpoint, score-reading, and twentieth-century analytical techniques, serving as chairman of the composition department for several years. He remained at Indiana University until his retirement in 1981.

In addition to the Mendelssohn Prize of 1933, Heiden received a number of other awards, including the 1951 Fine Arts Quartet Composition Award for his *String Quartet No. 2*, a 1955 commission from the Fromm Musical Foundation for an orchestral piece, two commissions from the National Association of Wind and Percussion Instructors (1969 and 1987), and a 1976 National Endowment for the Arts grant for a tuba concerto written for Harvey Phillips. Heiden was also awarded a Guggenheim Fellowship in 1966, which allowed him to spend a year composing and living in Greece. Heiden and his wife so enjoyed their time there that they made Greece their summer residence for over 30 years after their initial visit.

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<sup>4</sup>Camp McCoy, now known as Fort McCoy, is located in central Wisconsin, near Stevens Point.

## CHAPTER I

### SONATA FOR E-FLAT SAXOPHONE AND PIANO (1937)

#### HISTORICAL BACKGROUND

The first piece Bernhard Heiden composed for saxophone was *Sonata for E-flat Saxophone and Piano*.<sup>5</sup> *Sonata* was written in Detroit in 1937 for saxophonist Larry Teal and was published in 1943 by Schott & Co., Ltd. Since then it has become one of the most performed pieces in the saxophone repertoire.

#### The First Major Sonata

While it is clear that Heiden's *Sonata* is one of the earliest important pieces for saxophone and piano, there has been some question whether or not it was the first sonata for saxophone and piano. Heiden has stated:

I seem to recall some research that the work actually was supposed to be the first sonata written for saxophone and piano. There were lots of pieces written before, especially in France—this whole literature of French conservatoire music—but I don't think there were any sonatas, so this was the first.<sup>6</sup>

Apparently this notion came about when Heiden met Jean-Marie Londeix at the

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<sup>5</sup>The title page of the manuscript of *Sonata* simply reads "Sonata for Saxophone and Piano," although the word "Alto" has been added in pencil before "Saxophone." In the published version, the publisher added only "E-flat" before "Saxophone;" for this reason, it is herein referred to as *Sonata for E-flat Saxophone and Piano*.

<sup>6</sup>David DeBoor Canfield, "An Interview with Bernhard Heiden." *Saxophone Symposium*, 10, no. 4 (Fall 1985): 7.

First World Saxophone Congress in Chicago in 1969. Londeix was compiling information for his book *125 Years of Music for Saxophone* which was published by Leduc in 1971. Heiden recounts, "I met him and he said he had written a book on saxophone. He said that it (*Sonata*) was the first; that was the source."<sup>7</sup> However, Londeix's recent update of his book, *150 Years of Music for Saxophone*, lists at least eight sonatas for alto saxophone and piano composed before 1937.<sup>8</sup> Of these sonatas composed before Heiden's, only two appear to have been recorded. Stanley Schleuter's 1993 discography, *Saxophone Recital Music*, lists two recordings of *Sonata* by Wolfgang Jacobi and three recordings of Erwin Schulhoff's *Hot Sonate*, while ten recordings of Heiden's *Sonata* are listed.<sup>9</sup> This evidence supports the argument that Heiden's *Sonata*, although not the first sonata written for saxophone and piano, was the earliest sonata to become a standard piece in the saxophone repertoire.<sup>10</sup>

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<sup>7</sup>Heiden interview, 12 February 1996.

<sup>8</sup>The eight sonatas written before 1937 are by Walter Kainz (1907), Erwin Dressel (1932), Jascha Gurewich (1928), Joseph Holbrooke (1928), Erwin Schulhoff's *Hot Sonate* (1930), Wolfgang Jacobi (1932), Ernst Lothar von Knorr (1932), and Slavko Osterc (1935). Other sonatas written before 1937 include *Atonal Sonata* (1929) for unaccompanied alto saxophone by Sigfrid Karg-Elert, *Sonatina*, op. 21 (1932) for alto saxophone, trumpet, and piano by Jacobo Fischer, and *Sonata*, op. 28 (1934) for alto saxophone and banjo by Sando Jemnitz. In addition to these, there are at least ten sonatas listed by Londeix with no date given that could have preceded Heiden's *Sonata*. Jean-Marie Londeix, *150 Years of Music for Saxophone: Bibliographical index of music and educational literature for the saxophone: 1844-1994*, ed. Bruce Ronkin (Cherry Hill, NJ: Roncorp Publications, 1994).

<sup>9</sup>Stanley L. Schleuter, *Saxophone Recital Music: A Discography* (Westport, Connecticut: Greenwood Press, 1993).

<sup>10</sup>*Sonata for E-flat Alto Saxophone and Piano*, opus 19, by Paul Creston, another early major sonata, was written in 1939, two years after Heiden's *Sonata*, and was published in 1945.

## Bernhard Heiden and the Saxophone

Since Heiden's *Sonata* was one of the first substantive works for saxophone, and his first piece for saxophone, numerous questions arise concerning its origins. Had Heiden heard any significant works for saxophone prior to writing *Sonata*? In what contexts had he heard the saxophone? Had he heard any major saxophone soloists?

Heiden recounts what was probably his first encounter with the saxophone:

Rudolph Hindemith, who was the brother of Paul, in the very early '20s--this must have been '21, '22--had a jazz band, which was totally new in Frankfurt. It was just for fun, I guess; that was not a professional enterprise. But, he asked me--and I probably was 11 or 12 years old--to write an arrangement--I forgot about what--and there was somebody who played saxophone. It didn't turn out too well, so I don't think I ever heard it. . . . I had no idea what an arrangement was; this was all totally wild. So, that's just a footnote.<sup>11</sup>

In Frankfurt and Berlin in the 1920s and 1930s, Heiden was certainly aware of the saxophone in jazz and popular music performed in night clubs and broadcast on the radio. He also attended concerts regularly and heard the saxophone in an orchestral context in Ravel's *Bolero* and *Pictures at an Exhibition* in Frankfurt, and Hindemith's *Neues vom Tage* in Berlin. Although German saxophonist Gustav Bumcke was active in Berlin while Heiden was there, Heiden did not hear him, his saxophone ensemble or his Berlin Saxophone Quartet.<sup>12</sup>

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<sup>11</sup>Heiden interview, 12 February 1996.

<sup>12</sup>Gustav Bumcke (1876-1963) is credited as being the first German to seriously study the saxophone. He studied with Adolphe Sax's son in Paris in 1902 and subsequently started a saxophone class in Berlin. Bumcke organized a saxophone ensemble (sopranino, 2 sopranos, 7 altos, 3 tenors, baritone, and bass saxophones) in 1931 and the Berlin Saxophone Quartet in 1932. For more information on Bumcke, see Harry Gee, *Saxophone Soloists and Their Music, 1844-1985* (Bloomington, Indiana: Indiana University Press, 1986), 180-81.

In Berlin, around 1932, Heiden met Sigurd Rascher, one of the most important saxophonists of the twentieth century. At that time Rascher visited Heiden's teacher, Paul Hindemith, and asked him to compose a piece for him, resulting in Hindemith's *Konzertstück* for two alto saxophones (1933). Heiden did not, however, hear Rascher play at that time.

After moving to Detroit in 1935, Heiden met Larry Teal, who was an active performer on saxophone, flute, and clarinet, performing with the WJR radio orchestra and with the Detroit Symphony Orchestra. Teal also owned a house in the center of Detroit that was used for music teaching studios. Not long after the Heidens arrived in the United States, Mrs. Heiden began teaching piano at Larry Teal's house. The Heidens became close friends with Teal, and both Mr. and Mrs. Heiden performed as Teal's piano accompanist at various times during their years in Detroit.

Heiden admired Teal's ability on the saxophone and Teal had heard at least one of Heiden's pieces prior to the composition of *Sonata*.<sup>13</sup> In an interview with David Canfield, Heiden states, "He asked me if I would write a piece for him. I said yes, that I would be happy to, and that's how I wrote the *Sonata*."<sup>14</sup> It was Heiden's idea to write a sonata, however. He remarks, "I wouldn't write anything else. . . It seemed very natural; I knew many sonatas."<sup>15</sup> Heiden

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<sup>13</sup>Heiden's *Five Short Pieces for Flute and Piano* were performed at a Bohemians Club meeting in 1936 by John Wummer, flutist with the Detroit Symphony at that time. Heiden interview, 12 February 1996.

<sup>14</sup>Canfield, 7.

<sup>15</sup>Heiden interview, 12 February 1996.

playfully inscribed the title page of Larry Teal's copy of the published *Sonata*, "to Larry Teal, who made me do this!"

In answering the questions posed above, we find that Heiden's exposure to the saxophone was limited prior to writing *Sonata*. As Heiden relates, "The saxophone was still for me . . . an instrument of popular music. I was not familiar with really any literature for saxophone in a serious field."<sup>16</sup> Furthermore, Heiden declares, "I didn't write the saxophone *Sonata* because I knew the saxophone. I wrote it because I knew Teal, who happened to play the saxophone."<sup>17</sup>

### First Performance

The first performance of Bernhard Heiden's *Sonata for E-flat Saxophone and Piano* took place on April 8, 1937, at a meeting of the Bohemians Club.<sup>18</sup> Heiden explains:

Teal and I performed it first in the Bohemians, a musicians' club. Bohemians Clubs existed in New York and in Detroit and I don't know where else, probably in L.A., you know, in various cities of musicians. They had meetings and music was played there. They took place in one of those large mansions; there was probably an audience of between 50 and 75 people.<sup>19</sup>

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<sup>16</sup>Canfield, 7-9. This quotation is also cited in Thomas Liley, "A Teacher's Guide to the Interpretation of Selected Music for Saxophone" (D.M. diss., Indiana University, 1988), 73.

<sup>17</sup>Heiden interview, 12 February 1996.

<sup>18</sup>Although neither Heiden nor Larry Teal's widow could locate a program for this original performance, this is the date Teal gave Harry Gee for his book *Saxophone Soloists and Their Music* (see Gee, 159).

<sup>19</sup>Heiden interview, 12 February 1996.

Concert programs from the personal collections of Heiden and Teal show that they performed *Sonata* together on at least three other occasions. Reviews of their performance on a Detroit Music Guild concert at the Detroit Institute of Arts on March 26, 1938, appeared in *The Detroit News* and the *Detroit Evening Times* on March 28, 1938. The reviews reflect the prejudice against the saxophone common among many "serious" music critics and musicians of that time. The *Detroit Evening Times* reported:

The second offering was a special feature--a sonata for saxophone by Bernhard Heiden, Detroit composer, appearing at the piano to accompany Larry Teal, saxophonist. This proved to be an unusual work with interesting harmonic studies, although many of the passages for the saxophone and piano seemed to be curiously unrelated. Mr. Heiden is such a talented young artist that it seems hardly worth his while to spend time composing for a saxophone which is definitely not a satisfying concert instrument.<sup>20</sup>

The *Detroit News* stated:

Teal . . . is able to demonstrate its considerable scope, tossing off complicated cadenzas and achieving a lyrical legato of genuine loveliness. Heiden set him a task in this composition, for its moods are as varied as in a work for fiddle and the saxophone is permitted nowhere to indulge in its familiar drone. As in all Heiden's work, the whole sonata is distinguished by the soundest and most musicianly composition. It is a sort of silk hat for the saxophone and Teal donned it with much grace and occasionally tipped it genially at the audience.<sup>21</sup>

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<sup>20</sup>"Woodwind Ensemble in Concert," *Detroit Evening Times*, 28 March 1938, quoted in Langosch, 261.

<sup>21</sup>*The Detroit News*, 28 March 1938, quoted in Langosch, 261.

### The Significance of *Sonata for E-flat Saxophone and Piano* for Heiden

*Sonata for E-flat Saxophone and Piano* not only holds a special place in the history of the saxophone as the earliest major sonata, it also holds a special place in the compositional output of Bernhard Heiden. "It was the first really full-size piece I wrote," Heiden explains, noting that his previous pieces were written "... while I was studying with Hindemith and that [*Sonata*] was, in a way, with the exception of the Piano *Sonatina*, the first piece I really wrote without anybody looking at it before it was finished."<sup>22</sup> According to Langosch, it "marks the point of arrival" for Heiden in the development of his own compositional style.<sup>23</sup> She states, "The *Sonata for E-flat Saxophone and Piano* of 1937 is the first work which, according to Heiden, reveals his having found himself stylistically."<sup>24</sup>

*Sonata* was also important to Heiden because it became, with the help of Paul Hindemith, his first published work. Heiden recalls:

I remember showing the piece to Hindemith when he came to Detroit on a visit in 1939. I played it for him and he liked it very much and recommended it for publication through Associated Music Publishers, who were his publishers at that time. They were the American representatives for Schott of London. It was published in 1941 and was the first piece of mine that ever was published. It remains one of my most popular pieces to date so far as the number of performances and recordings.<sup>25</sup>

The fact that Hindemith expressed his approval of *Sonata* is noteworthy. Heiden

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<sup>22</sup>Heiden interview, 12 February 1996.

<sup>23</sup>Langosch, 33.

<sup>24</sup>Langosch, 136.

<sup>25</sup>Canfield, 7. The year of Hindemith's visit was 1938, not 1939, as documented in the next paragraph. Although Heiden stated that *Sonata* was published in 1941, he later clarified that 1941 was the year he signed a publication contract and *Sonata* was not actually published until 1943 (Bernhard Heiden, personal communication, 28 May 1999).



relates, "Hindemith never said much. If anything, he said very critical, very critical remarks."<sup>26</sup>

Hindemith's reaction to Heiden's *Sonata* is contained in a letter he wrote to his wife, Gertrude, on March 11, 1938. His comments provide insight into Hindemith's critical nature and illustrate clearly his opinions about both *Sonata* and his pupil, Heiden:

My erstwhile pupil Heiden came to the hotel, and we went for a short walk in fine weather. Since we were passing his house, we went inside. I wanted to say howdy to his wife and see his new black spaniel named "Steinway." . . . A saxophonist came and played, with Bernhard at the piano, the latter's new sonata. It was an amazingly good piece, the best piece of work so far from any of my pupils. Very nicely inventive, technically tidy and, apart from three blunders of form, flawlessly written. A bit overloaded still, but it is just a matter of time before the ballast is thrown overboard. When I think how pushed around and twisted the boy once was, and what hard work it was to straighten him out with kindness, strictness, anger, and patience, I feel really proud to have drawn something truly upstanding and serviceable out of such damaged goods.<sup>27</sup>

We may conclude that *Sonata for E-flat Saxophone and Piano* was significant for Heiden in several ways: it was his first major work, the piece where he found his own voice as a composer, and his first published work; it was a piece that gained Hindemith's approval; and, it became one of the most performed of all his compositions. The irony in this last point is that Heiden has never received any money for the sale of sheet music of *Sonata*; Schott bought the piece from Heiden as part of their publishing agreement. Heiden reports:

I sold it outright for \$75. And since our monthly rent was \$25, it paid three months rent, which was more money than we'd ever seen together. . . . They sent me a contract. There

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<sup>26</sup>Heiden interview, 12 February 1996.

<sup>27</sup>Paul Hindemith, *Selected Letters of Paul Hindemith*, Geoffrey Skelton, ed. and trans. (New Haven, Connecticut: Yale University Press, 1995): 114.

was no discussion; and, I was in no position to make any discussion.<sup>28</sup>

## Recordings

In 1939, Sigurd Rascher made his American debut and during Rascher's visit to the United States Heiden showed him his *Sonata*. Heiden recalls, "I showed him my *Sonata* and he said it was all too low--it was all an octave too low."<sup>29</sup> At the time Rascher did not appear to be interested in the piece; but, not long after it was published, Rascher became the first to record *Sonata*. Heiden says:

After I got out of the Army, it must have been in '45 or '46--'46 probably--I heard that there were recordings of two pieces of mine, the saxophone sonata and the horn sonata. So I went to the studio where they had been recorded. And, I heard it there in the studio. . . I was very surprised that these two pieces had been recorded.<sup>30</sup>

Since the time of Rascher's recording, at least ten other recordings have been made of Heiden's *Sonata* (see Discography).

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<sup>28</sup>Heiden interview, 12 February 1996.

<sup>29</sup>Rascher, of course, promoted the use of the saxophone's altissimo register, which the *Sonata* reaches for only one note. Heiden interview, 12 February 1998.

<sup>30</sup>Heiden interview, 12 February 1998.

## ANALYSIS--Overview

### Form and Themes

The forms employed in the three movements of *Sonata* are traditional forms, such as sonata-allegro and rondo, with twentieth-century variations. There is a great deal of thematic unity within each movement and across the composition as a whole. In addition to direct links between themes and motives as variations of one another, there are also figures that are related to each other as manifestations of a common, underlying musical idea, such as expanding intervals and ambiguity between major and minor tonality. Examples of thematic unity, expanding-interval ideas, and major/minor ambiguity are given in the analysis.

### Rhythm and Meter

Aside from two episodes of mixed meter in the first movement, the written meter in *Sonata* remains constant within each movement. Rhythmic displacement occurs throughout the composition, however, and Heiden sometimes superimposes a new meter over the notated meter. Hemiola is an important feature in the first movement, most notably in sections where Heiden superimposes 3/2 meter over 4/4, and plays a significant role in the third movement as well.

## Harmony and Counterpoint

The harmonic language of *Sonata* is tonal, but highly chromatic. Heiden makes use of a wide variety of sonorities, including triads, triads with added notes, two triads played simultaneously, quartal chords, and incomplete triads (one note omitted). Heiden's writing is also highly contrapuntal, and there are many passages where Heiden gives the listener tonal signposts but not a clear harmonic progression in the traditional sense. The second movement provides a good example of contrapuntal writing with little reference to harmonic progression.

## I. Allegro

### FORM

The first movement of *Sonata* is in traditional sonata-allegro form, although there are many elements that distinguish it as a twentieth-century variation of the classical model. The following diagram gives an overview of the large-scale form of this movement (see Figure 1). While other writings on Heiden's *Sonata* also contain discussions of form and/or formal diagrams, the diagram in Figure 1 is unique in many ways, the most significant being the identification of the development theme (D) and identification of the *poco meno mosso* section (measures 183–188) as a return of transition material.<sup>31</sup>

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<sup>31</sup>Formal diagrams and/or discussion of the form of *Sonata* appear in Langosch and three other sources: Robert Virgil Sibbing, "An Analytical Study of the Published Sonatas for Saxophone by American Composers" (Ed.D. diss., University of Illinois, 1969); Thomas Liley, "A Teacher's Guide to the Interpretation of Selected Music for Saxophone" (D.M. diss., Indiana University, 1988); and Ronald Caravan, "Bernhard Heiden's Sonata for Saxophone." *Saxophone Symposium* 10, no. 4 (Fall 1985): 10-16.

Figure 1: *Sonata*, Movement I, Form Diagram

	EXPOSITION				DEVELOPMENT					
			<i>rit.</i>						<i>rit.</i>	
themes <sup>32</sup> :	P	T	S	K	P&K	T	D	S	D	T2=K
meas. nos.:	1	29	42	68	75	99	111			133
keys <sup>33</sup> :	b <sup>b</sup>		E e E		E D <sup>b</sup>		B <sup>b</sup>	A E <sup>b</sup>	A	

---

	RECAPITULATION		<i>poco meno mosso</i>	CODA <i>a tempo</i> (P material)	
themes:	P	S	T		
meas. nos.:	137	159	183	189	203
keys:	b <sup>b</sup>	F	G	f	B <sup>b</sup>

As Figure 1 shows, the organization of thematic materials in the first movement is rather conventional. The most obvious departure from traditional sonata-allegro form is evident in the key relationships between the first and second themes. In sonata-allegro form the second theme traditionally occurs in the key of the dominant in the exposition and in the tonic key in the recapitulation. Here, however, the key of the second theme in the exposition is a tritone away from the tonic key; in the recapitulation it occurs in the key of the

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<sup>32</sup>The symbols used to denote thematic material are those set forth by music theorist Jan LaRue in *Guidelines for Style Analysis* (New York: W.W. Norton & Company, 1970); P = principal or primary theme, T = transition, S = secondary theme, K = closing theme, D = development theme.

<sup>33</sup>Lower case letters denote minor keys; upper case letters indicate major keys.

dominant.

Heiden also personalizes sonata-allegro form by punctuating the various sections of the first movement with brief changes of tempo: in measure 41, he uses a *ritardando* to help prepare the second theme; at measure 132, the development is brought to a close with a *ritardando*; the *fermata* in measure 74 makes a clear separation between the end of the exposition and the beginning of the development section (measure 75); and, the *poco meno mosso* section at the end of the development provides a moment of repose before the coda (measures 189–203).

## ANALYSIS

The first movement of Heiden's *Sonata* begins with the march-like principal theme which Heiden states three times between measures 1 and 28, developing the theme with each restatement. The first statement of the principal theme (P) can be divided into four two-measure motives (labelled a, b, c, and d in Example 1). A fifth motive (labelled e in Example 2) appears at the end of the second statement of the principal theme.

Example 1: *Sonata*, Mvt. I, P theme, saxophone, mm. 1–8<sup>34</sup>

Alto Sax  
in Eb

**Allegro**

a b c

*f* 1

d ①

7

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Example 2: *Sonata*, Mvt. I, P theme, saxophone, mm. 17–22

e

*f* 17

*f*

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<sup>34</sup>All saxophone examples appear as they do on the piano score, transposed to Eb.

Some of the important motivic elements found in the principal theme include notes spanning a minor third (pick-ups to m. 1, mm. 1–2, m. 3, mm. 4–5, mm. 7–8, and mm. 17–22), the dotted-eighth, sixteenth-note rhythm, the use of perfect fourths (mm. 7 and 8), and the minor sixth leap to the high point (m. 6) (see Examples 1 and 2). The accompaniment contains important motivic material as well. The accompaniment to motive ‘a’ features a descending bass line set against a pedal point note in a dotted-eighth, sixteenth-note rhythm (see Example 3a). This type of expanding intervals idea is found in many guises throughout *Sonata* and Heiden’s other compositions. Measure 12 contains an example of quartal chords in a fanfare-like motive that is significant later in the first movement (see Example 3b).

The first statement of P clearly begins in the key of B<sup>b</sup> minor, as evidenced by the accompaniment and the B<sup>b</sup> minor triad formed by the melody notes on the downbeats of measures 1–3. The piano initiates the second statement of P (measures 9–22) in the key of F minor, handing it back to the saxophone after three measures. The third statement of P (measure 23) begins again in B<sup>b</sup> minor, but begins modulating immediately. This last statement—with its sequential development of the theme and its agitated, highly chromatic accompaniment—anticipates the transition that begins in measure 29.



Example 3: *Sonata*, Mvt. I

a) expanding intervals in left hand of piano, mm. 9–10



b) quartal chord fanfare, piano, m. 12



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The two motives that occur in measures 29 to 41 serve as a transition between the principal and second themes (see Example 4). The first motive (measures 29–34) is characterized by its syncopated rhythm, use of mixed meter (switching between 2/4 and 3/8), and *fortissimo* dynamic. Expanding intervals occur in the saxophone as the interval D to A in measure 29 expands downward through G, F, E, and E<sup>b</sup> in the measures that follow. The second transition-motive (measures 35–41) re-establishes 4/4 meter and is lyrical in nature, producing a calming effect as it *diminuendos* to prepare the entrance of the second theme. Expanding intervals occur again in the saxophone part as the descending minor third in measure 38 expands to a major third in measure 39

and then a perfect fourth in measure 40 (see Example 4).

Example 4: *Sonata*, Mvt. I, Transition, mm. 29–41

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The lyrical second theme (S) is introduced softly by the saxophone in measure 42 (see Example 5). The piano accompaniment alternates between the keys of E major and E minor--an example of the major/minor ambiguity frequently employed by Heiden. This ambiguity is also found in the melody in measure 44, where the saxophone has both its E# and E, the major and minor

thirds of the key (see Example 5). Rhythmically, the second theme provides an extended example of hemiola as the pedal point E in the accompaniment implies 3/2 meter in measures 42–65, resulting in a more expansive, relaxed feeling than the march-like principal theme (see Example 5).

Example 5: *Sonata*, Mvt. I, S theme, mm. 42–47

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Careful observation reveals that the first two measures of the second theme (measure 42–43) are based directly on the first two measures of the principal theme. Both themes feature a half note on beat two; less obvious is the fact that the pitches at the beginning of S are identical to a segment of the P theme (see Example 6).

Example 6: *Sonata*, Mvt. I, saxophone:

a) P theme, mm. 1–2

b) S theme, mm. 42–43



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The S theme is stated four times between measures 42 and 63 with an extension that stretches the section to the beginning of measure 68. In this section, the saxophone and piano alternate statements of S with some development of motives in each repetition. The fourth statement of S begins in the piano in measure 58, with the saxophone taking over in measure 61. The saxophone sequences and develops the last motive of S in measures 64–67, getting softer as the music calms before the closing section.

The triadic closing theme (K) is stated quietly in measures 68–74. This brief section, like the S-theme section, implies 3/2 meter (beginning with measure 68, beat 3) before subtly returning to 4/4 in measure 71, bringing the exposition to a close on a sustained second-inversion E major triad (see Example 7).

Example 7: *Sonata*, Mvt. I, K theme, mm. 68–74

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The K theme is filled with examples of major/minor ambiguity and also contains an example of expanding intervals. The piano chord on beat 3 of measure 68 (an E<sup>b</sup> major triad with F<sup>#</sup> added) is a split-third triad—a triad that includes, enharmonically, both a major and a minor third above the root (see Example 7). The piano has another type of split-third chord in measure 70, containing two sets of major and minor thirds, formed by the notes A, C, D<sup>b</sup>, and C, A, G<sup>#</sup> (see Example 7). In addition, the saxophone line in the K theme contains three examples of major/minor ambiguity: split-third triads in measures 68–69 and 70, and the figure in measures 71–73 where E changes to E<sup>b</sup> (see Example 7). Expanding intervals occur in the left hand of the piano in measures 71–73 as the bass notes move chromatically away from a repeated E before coming to rest on a second-inversion E major triad (see Example 7).

The development section begins in measure 75 and consists of two

sections connected by a transition (measures 75–132). The first section (measures 75–98) develops motives from P and K, maintaining the march character of the principal theme throughout. Example 8 shows the beginning of the development where the piano reintroduces the principal theme, simultaneously stating a variation of its dotted-eighth, sixteenth-note accompaniment figure in D<sup>b</sup> major. Two measures later, the saxophone picks up the P motive a whole step higher and continues the sequence up by whole steps while the piano accompanies with the triad from K in a dotted rhythm (see Example 8). Heiden's development of K in the piano, beginning in measure 77, creates bitonal harmonies by simultaneously arpeggiating two first inversion major triads a minor sixth apart; for example, in the first two beats of measure 77, the right hand arpeggiates a D major triad while the left hand arpeggiates G<sup>b</sup> major (see Example 8).

Example 8: *Sonata*, Mvt. I, development of P and K, mm. 75–82

The musical score for Example 8, measures 75-82, is presented in two systems. The first system covers measures 75-80, and the second system covers measures 81-82. The piano part (bottom staff) begins in measure 75 with a mezzo-forte (mf) dynamic, featuring a melodic line with a crescendo and a mezzo-forte (mf) section. The saxophone part (top staff) begins in measure 75 with a piano (p) dynamic, featuring a melodic line with a mezzo-forte (mf) section. The score is written for E-flat Saxophone and Piano.

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In measure 99, the transition material from the exposition returns. This transition features only the mixed-meter portion of the previous transition (measures 29–34), which is extended and developed in measures 99–110.

The second section of the development (measures 111–132) begins with a melody that has not been stated previously in this movement—a melody that shares motivic elements with both P and S, but is not simply a variation of either. The unique and substantial character of this melody warrants considering it a

new theme--the development theme (D) (see Example 9).

Example 9: *Sonata*, Mvt. I, D theme, mm. 111-118

The musical score for Example 9 consists of two systems of staves. The first system covers measures 111 and 112, and the second system covers measures 113 and 114. The music is written for E-flat Saxophone and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is primarily in the right hand, with a strong accompaniment in the left hand. Dynamics include *ff* (fortissimo) at the beginning and *dim.* (decrescendo) later in the passage. The notation includes various note values, rests, and slurs, indicating a lyrical and flowing character.

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The character of D is similar to S; both are lyrical and begin with a half note on the second beat of the measure. As with S, the accompaniment to D, which is a variation of K, creates the feeling that the half note is the beat unit. In the second section of the development, Heiden takes advantage of this common character moving seamlessly from D to S (measure 119) and back to D (measure



126, beat 3). The result is a clear contrast between the two sections of the development--the march character of the first section where P and K are developed, and the flowing, lyrical character of D and S in the second section. The end of the development's second section comes as D diminuendos and slows to a stop in measure 132. In measure 133, K returns, slightly varied, as a transition to the recapitulation.

The recapitulation begins in measure 137 in B<sup>b</sup> minor and for three measures is identical to the beginning of the piece. In measures 140 through the middle of 144, both parts continue with material identical to measures 12 through the middle of 16, followed by further development of the P theme. As in the exposition, a second statement of P begins in the piano in F minor (measure 151). Here, Heiden sequences the first two measures of the theme up by step, changing the second statement of P into a transition to the S theme.

The second theme returns in measure 159 and, in contrast to its quiet presentation in the exposition, S is now stated *forte*, in the key of F major. Its accompaniment takes on a triumphant character, invigorated by dotted-eighth, sixteenth-note rhythms borrowed from the P-theme accompaniment. As in the exposition, the saxophone and piano alternate statements of S. The second statement, in the piano, is accompanied by modulatory harmonies that lead to a third statement of S in the key of G major (measure 171). In this final occurrence of S, Heiden transforms the theme, making it more brilliant by raising the top note a half step (see Example 10).

Example 10: *Sonata*, Mvt. I, S theme, saxophone:

a) S theme at mm. 159-160

b) S transformed, mm. 171-72



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After the transformed statement of S, the theme winds down as it did in the exposition, coming to rest on G in measure 182. A short pause is followed by a brief section marked *poco meno mosso* (measures 183–188), which is a return of the transition material that occurred in measures 37–40 (Example 3). As it occurs here, the piano recalls the transition motive while the saxophone has cadenza-like responses. This section serves as a moment of reflection before the final march to the end of the movement.

The *poco meno mosso* interlude gives way to the coda with the pick-up notes to measure 189. The piano leads the charge back into the *a tempo* with the P-theme motive from measure 3 (Example 1, motive b), which the saxophone echos and develops through sequence. After briefly developing another P-theme motive, the saxophone states motive 'b' *fortissimo* in rhythmic augmentation (measures 198–201) preparing the final cadence on B<sup>b</sup> (see Example 11).

Example 11: *Sonata*, Mvt. I, rhythmic augmentation of P theme's 'b' motive, mm. 198–203

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In this final cadential passage, tonal ambiguity is evident on local and global levels. On the local level, the piano states A<sup>b</sup> minor in measures 196–197 while the saxophone emphatically plays a concert C in the first measure and a C<sup>b</sup> in the next (major third to minor third). Then, while the saxophone and piano both sound B<sup>b</sup> minor in measure 200, the piano brings the piece to a close with a B<sup>b</sup> major triad two measures later (see Example 11). On the global level, the final B<sup>b</sup> major triad also creates tonal ambiguity since the movement begins in B<sup>b</sup> minor and ends in B<sup>b</sup> major.

The final cadence of the first movement (measures 201–203) provides an opportunity to examine more closely Heiden's approach to harmonic progression. First, it is important to note that the rhythm of the last three measures is grouped in two measures of 3/2 rather than three measures of 4/4

(see Example 11). Harmonically, both the bass line and saxophone notes progress clearly and definitively to the tonic: the bass line in the last three measures moves down in half steps to B<sup>b</sup> while the saxophone makes a V to I gesture from concert F to B<sup>b</sup> (see Example 11, measures 201–203). The harmonies played by the piano above the bass notes in the last three measures progress in a way that is less obviously cadential. Considering these alone, we see three major triads moving A to G to B<sup>b</sup>--not a typical cadential progression. However, a close look at the voice-leading shows that each note moves logically to the B<sup>b</sup> major triad in measure 202--an example of Heiden's contrapuntal approach to harmonic progression (see Example 11).

## II. Vivace

### FORM

The second movement of Heiden's *Sonata* is a five-part, ABACA rondo form. As with the first movement, the form is fairly conventional, with a few interesting variations. The chart below shows the organization of themes and key areas in this movement; of particular interest is the way Heiden combines themes from measure 166 to the end (see Figure 2).

Figure 2<sup>35</sup>: *Sonata*, Movement II, Form Diagram

themes:	<b>A</b> A								<b>B</b> B	development of B		<b>A</b> A	<b>C</b> C	dev. of C (imitation)
meas. nos.:	1	16	23	31	37	50	58	77				106	133	149
keys:	c	C	E	f	c	F#	a	modulatory harmonies				c	a <sup>b</sup>	g a

---

themes:	C (sax) A (piano)	A (sax) C (piano)			<b>A</b> A (sax) B (piano)	C	
meas. nos.:	166	178	193	200	209	224	242
keys:	d	f	G	B	c		c

---

<sup>35</sup>This chart has been adapted from Caravan, page 12, with minor modifications.

## ANALYSIS

As shown in Figure 2, the A section comprises measures 1–57. The first statement of the A theme (measures 1–30) is made up of five motives, labelled a, b, c, d, e in Example 12.<sup>36</sup>

Example 12: *Sonata*, Mvt. II, A theme, saxophone, mm. 1–23

**Vivace**

Alto Sax in Eb

1 *fp*

8

16

23

a b c e d

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The *staccato* quarter notes in the first five measures of the A theme establish the driving character of the movement and, as Liley points out, elisions and rhythmic displacement add to the sense of propulsion.<sup>37</sup> Rhythmic

<sup>36</sup>Motives 'd' and 'e' appear in reverse order in the saxophone part since motive 'd' first occurs in the piano in measures 16–21, as shown in Example 16.

<sup>37</sup>Liley, 81.

displacement may be observed by comparing measures 6–8 to 10–12, 16–17 to 19–20 in the piano, and 17–19 to 20–22 in the saxophone. Elision occurs not only in the A section but at every phrase juncture in this movement; there are no cadences until the arrival of the final harmony in measure 241.

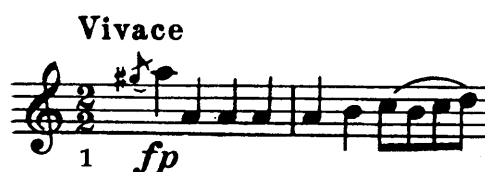
The A theme provides several examples of thematic unity in Heiden's *Sonata* as many elements of the A theme are related to material in the first movement; these include direct motivic links and continued use of expanding intervals and major/minor ambiguity. The first example occurs at the beginning of the second movement, where there is a clear relationship between motive 'a' of the A theme and motive 'a' of the first movement's P theme; both begin with a descending octave leap followed by the first three notes of a minor scale (see Example 13).

Example 13: *Sonata*, saxophone:

a) Mvt. I, mm. 1–2,  
P theme, motive 'a'



b) Mvt. II, mm. 1–2, A  
theme, motive 'a'



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Expanding intervals play a role in the 'a,' 'b,' 'c,' and 'd' motives of the second movement's A theme (see Example 12, above). The grace notes in motive 'b' create expanding intervals reminiscent of the accompaniment in measure 1 of the first movement (see Example 14b, measures 8–9). In addition, scalar motion spanning a minor third, noted above as an important part of the first themes in both movements I and II, also plays a significant role in motive 'b' (see Example 14).

Example 14: *Sonata*

a) Mvt. I, m. 1, piano



b) Mvt. II, A theme, motive 'b,' saxophone, mm. 6–9



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Motive 'd' contains another example of expanding intervals that is motivically connected to the first movement. As seen in the saxophone in measures 23–28, motive 'd' features an upper neighbor figure that expands from



a half step to a whole step, echoing the pick-up notes at the beginning of the first movement (see Example 15).

Example 15: *Sonata*, saxophone:

a) Mvt. I, pick-up  
notes to m. 1

b) Mvt. II, mm. 23–28



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The expanding intervals in the upper-neighbor figure in Example 15b are also an example of major/minor ambiguity, as the line moves first a minor second, then a major second. The piano's version of motive 'd' (measures 16–20) adds another layer of complexity to this ambiguity. In this seemingly simple block chord figure, each of the four voices has a different variation of stepwise neighbor motion (see Example 16). In addition, the combination of upper- and lower-neighbor motion in the different voices results in a split-third chord in the piano's right hand on beat 1 of measure 20.

Example 16: *Sonata*, Mvt. II, A theme, 'd' motive, piano, mm. 16-21

	<u>neighbor motion</u>	<u>mm. 16-17</u>	<u>19-20</u>
RH upper voice	upper neighbor	half step	half step
RH middle voice	upper neighbor	half step	whole step
RH lower voice	lower neighbor	whole step	half step
LH	lower neighbor	half step	whole step

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Example 17: *Sonata*, Mvt. II, A theme, motive 'a' accompaniment,  
mm. 1-4

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Another noteworthy example of expanding intervals occurs in the accompaniment in measures 1–4, where two lines move outward from a pedal-point middle C—an ascending line above and a descending line below (see Example 17, above).

Harmonically, the A theme in measures 1–30 begins clearly in the key of C minor, but it is otherwise difficult to trace a clear harmonic progression in most of the A theme. However, the harmonic progression in the accompaniment to motive 'b,' like the cadential progression at the end of the first movement, contains some traditional elements. In measures 6–9, the bass moves halfway around the circle of fifths (G, C, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>) while the right hand has harmonic perfect fourths moving down by half steps (see Example 18). This results in a sequential progression of incomplete chords that, using jazz nomenclature, could be labelled Gmin<sup>7</sup>, C<sup>6</sup>, Fmin<sup>7</sup>, B<sup>b</sup>6, E<sup>b</sup>min<sup>7</sup>, A<sup>b</sup>6 (see Example 18).

Example 18: *Sonata*, Mvt. II, A theme, motive 'b' accompaniment, piano, mm. 6–9



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A second statement of the A theme begins in measure 31 in the key of F minor. In measure 34, the theme is sequenced upwards making a transition to a restatement of A in its original key, C minor, in measure 37. This third statement of A omits motive 'c' and is slightly varied, reaching a local peak in pitch and volume in measures 50–55.

Example 19: *Sonata*, Mvt. II, B theme, mm. 58–66

The musical score for Example 19 consists of two systems. The first system covers measures 58 to 64. It features a saxophone part (treble clef) and a piano accompaniment (grand staff). The saxophone part begins with a circled '2' above the first measure. The piano part has a 'p' (piano) dynamic marking. The second system covers measures 65 to 66, showing a continuation of the theme with some variations in the saxophone part.

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The B theme enters quietly in measure 58 and appears to be, at the beginning of the theme, in the key of A minor (see Example 19). This theme consists of two contrasting ideas: four measures of *legato* half notes emphasizing

perfect fourths, followed by five measures of *staccato* quarter notes and eighth notes based very closely on the beginning of the A theme.

A second statement of B begins in measure 67 in the piano, accompanied by the saxophone with an expanding-intervals figure. Heiden begins developing the B theme in measure 77, where the saxophone initiates a third statement of B and the piano follows in imitation, two measures behind. The theme is developed further as the saxophone and piano trade segments of the two contrasting B-theme motives in an ascending sequence that leads to the return of the A theme in measure 106.

Aside from minor variations in the accompaniment, the first 15 measures of the middle A section (measures 106–120) are identical to measures 1–15. Some development of A occurs in this section: motive 'c' is sequenced and traded between piano and saxophone (measures 121–128), motive 'd' is omitted, and motive 'e' is stated only briefly, as a bridge to the C section.

The C section begins quietly in measure 133 in the key of A<sup>b</sup> minor. The saxophone introduces the lyrical, flowing C theme while the piano creates underlying intensity with repeated, *staccato* quarter notes in the accompaniment. The C theme is based on part of the A theme's 'b' motive (measures 8–10), as seen in the prominent use of two motivic elements in both melodies: a whole-step lower neighbor, and scalar motion to a minor third above and below the starting note (see Example 20).

Example 20: *Sonata*, Mvt. II, saxophone:

a) C theme, measures 133–139



b) A theme, 'b' motive, mm. 8–10



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After the initial six-measure C-theme statement, Heiden begins developing the theme; the second C-theme statement (measures 139–148), a whole step higher than the first, is extended. The piano initiates a third statement of C in measure 149, imitated by the saxophone one measure later and a fourth below. The imitation continues until measure 155, when the saxophone takes the lead and the piano imitates one measure behind and a fifth above. In measure 161, the saxophone and piano lines converge and sequence the dotted-quarter, eighth-note motive upwards in three-part harmony.

The contrapuntal activity reaches a high point in measure 166, where the piano reintroduces the A theme in tandem with a new statement of C in the saxophone. Heiden sustains this combination of the A and C themes for eleven

measures. In measure 178, the saxophone and piano switch parts; the saxophone takes up the A theme, while the piano plays the C theme. This statement of A, in F minor, is complete, with all five motives stated in the order they occurred in the first A section.

Heiden presents the final A theme at measure 209, in its original key, C minor. Here, Heiden combines the A and B themes, giving the piano the B theme and some of its B-section accompaniment in counterpoint with the saxophone's statement of the A theme. The reappearance of the B theme with the A theme in its original key in measure 209, creates what Caravan calls, "a sense of 'simultaneous recapitulation'."<sup>38</sup>

In measure 224, the piano substitutes a fragment of C where the A theme's motive 'd' would normally occur. This fragment of C is used in call and response with motive 'e' in the saxophone, getting shorter and softer as the saxophone sequences upwards and *decrescendos* before the exclamation-point ending in the piano, a *fortissimo* perfect fifth on C. Major/minor ambiguity occurs in the piano's C-theme fragments in measures 224–239 as the second, sixth, and seventh of the scale appear in both major and minor forms; the third, however, is not varied (see Example 21).

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<sup>38</sup>Caravan, 14.

Example 21: *Sonata*, Mvt. II, major/minor ambiguity in C theme fragments, piano, mm. 224–239

224

232

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### III. Adagio–Presto–Adagio–Presto molto vivace

#### FORM

In *Sonata*, Heiden does not include a separate slow movement; rather, he incorporates the slow movement into the piece's final movement, resulting in a hybrid slow-fast movement. The format of the third movement of *Sonata* is slow-fast-slow-fast, with the second slow and fast sections each comprising a brief return of material from the previous slow and fast sections. Langosch reports that Heiden had trouble composing slow movements early in his career, and that he said he did not write a true slow movement until 1947, ten years after *Sonata*, with his *String Quartet No. 1*.<sup>39</sup> The slow-fast hybrid movement was one alternative Heiden used instead of writing a separate slow movement.

Heiden has integrated the slow and fast portions of this movement to a remarkable degree. The *Adagio* is an ABA' form; the remainder of the piece, from the *Presto* through the end of the movement, is an ABACA' rondo. As in the first two movements of *Sonata*, Heiden is economical in his use of thematic material; in the rondo portion of the movement, the A theme is the only new theme as the B and C themes are borrowed from the *Adagio*.

The C section of the rondo is developmental in nature; and, as in the second movement, portions of different themes are combined contrapuntally in this section. A unique feature of this movement is Heiden's restatement of the entire *Adagio* A theme within the rondo's C section. The first half of this restatement occurs in rhythmic augmentation during the *Presto* (measures

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<sup>39</sup>Langosch, 56.

218–269); the second half takes place as the return of the *Adagio* tempo (measures 270–275). After the second *Adagio*, the *Presto* A theme returns in its original key in the brief *Presto molto vivace* section (measures 276–308) (see Figure 3).

The complex form of this movement creates some difficulties in labelling its various sections. The four writers who have analyzed Heiden's *Sonata* (Sibbing, Langosch, Caravan, and Liley) agree about the basic form of this movement, but disagree about the location and labelling of some elements. The chart below is a compromise that also contains its own unique elements (see Figure 3).

Figure 3: *Sonata*, Movement III, Form Diagram

	<b>Adagio</b>					<b>Presto</b>																			
themes:	<b>A</b> a   b   c   a'				<b>B</b>		<b>A'</b> a		<b>A</b> A		A'		T1		<b>B</b> B (=Adagio c' a')		T2								
meas. nos.:	1		6		9		11		14		16		22		28		60		84		102		114		
keys:	f				F		Eb		C		F		bb		C		f mod.		Bb pedal		mod.				
<hr/>																									
themes:	<b>A</b> A		<b>C</b> C (= B of Adagio)					A (sax) C (piano)				b of Adagio A material				A mat.				T1'					
meas. nos.:	131		146					169				193				204				213					
keys:	F ped.		Bb ped.					Ab ped.		f mod.				G mod.		C ped.		F ped.		Eb ped.					
<hr/>																									
												<b>Adagio</b>				<b>Presto molto vivace</b>									
themes:	sax:	A of Adagio in augmentation														<b>A'</b> A									
	piano:	a	b					c				a'													
		T1/A	a					sequence of																	
			(imitation)					b fragment																	
meas. nos.:		218	225					245		252		260				265				281		284		297	
keys:		bb mod.	Bb		Bb					f		mod.		bb		F		bb		eb		bb		Bb	
			ped.		ped.					(C ped.)															

Legend: ped. = pedal mod. = modulatory harmonies mat. = material

## ANALYSIS

The 9/8 *Adagio* begins with the saxophone stating the lyrical A theme, which is characterized by a *siciliano* rhythm, large leaps mixed with conjunct motion, and syncopation. In addition, major/minor ambiguity occurs in the saxophone line in measures 13–14 (see Example 22).

The *Adagio* A theme begins in F minor and may be divided into four phrases, labelled a, b, c, and a' in Example 22. The melody cadences on F in measure 5 (although the harmony does not), then moves through C minor (measures 6–7), F minor (mm. 8–9), and B<sup>b</sup> minor (mm. 10–12) before cadencing on C in measure 14 (although the accompaniment does not) (see Example 22). Heiden's economical use of ideas is apparent in the *Adagio* A theme as the theme's 'b' and 'c' phrases simply employ variations of motives from 'a' (see Example 22).

The accompaniment to the *Adagio* A theme changes character with each new phrase of the melody (refer to Example 22). During phrase 'a,' the accompaniment is characterized by harmonies arpeggiated in wide intervals. The piano has a countermelody in measures 3–5, changing to block chord accompaniment for phrase 'b' (measures 6–9). In 'b,' quartal chords predominate in measure 7, while the sonorities in measures 8 and 9 are all triads with added notes, including two split-third chords (see Example 22). At the end of measure 9, a broad arpeggiated quartal chord followed by a block chord sets the mood for 'c.' This gesture is repeated a whole step lower before the arpeggiated accompaniment of 'a' returns at the end of measure 11 (see Example 22).

Example 22: *Sonata*, Mvt. III, *Adagio* A theme, mm. 1–14

The musical score is written for E-flat Saxophone and Piano. It consists of four systems of music. The first system (mm. 1-4) features a saxophone melody (labeled 'a') and piano accompaniment (L.H. and R.H.). The second system (mm. 5-8) continues the melody (labeled 'b') and piano accompaniment. The third system (mm. 9-12) features a saxophone melody (labeled 'c' and 'a\'') and piano accompaniment. The fourth system (mm. 12-14) continues the piano accompaniment (labeled 'L.H.'). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'mp', 'p', and 'mf'.

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After the saxophone cadence on beat 2 of measure 14, the piano introduces the *Adagio* B theme (measures 14–18) which the saxophone reiterates in measures 18–21 (see Example 23). The first half of the B theme features expanding intervals and is quite syncopated--in the first one-and-one-half measures, every note begins off the beat--building momentum towards the minor sixth leap into the second half of the theme. The character of the second half of B is similar to the 'b' segment of the A theme (see Example 23).

Example 23: *Sonata*, Mvt. III, *Adagio* B theme, saxophone, mm. 18–21



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In the piano's statement of B (measures 14–18), the first half of the B theme has a somewhat agitated character. In addition to the syncopated rhythm, the rhythmic durations contract, creating a feeling of acceleration into the downbeat of measure 16 (see Example 24). The repeated grouping of two eighth notes in measures 15–16 results in hemiola that ends on the third beat of measure 16 (see Example 24). A pedal point F moving up by octaves in eighth notes reinforces the feeling of acceleration; F is stated first in four octaves, then three, then two, before changing pitches on beat 1 of measure 16 (see Example 24).

Example 24: *Sonata*, Mvt. III, first half of *Adagio* B theme, piano, mm. 14–16



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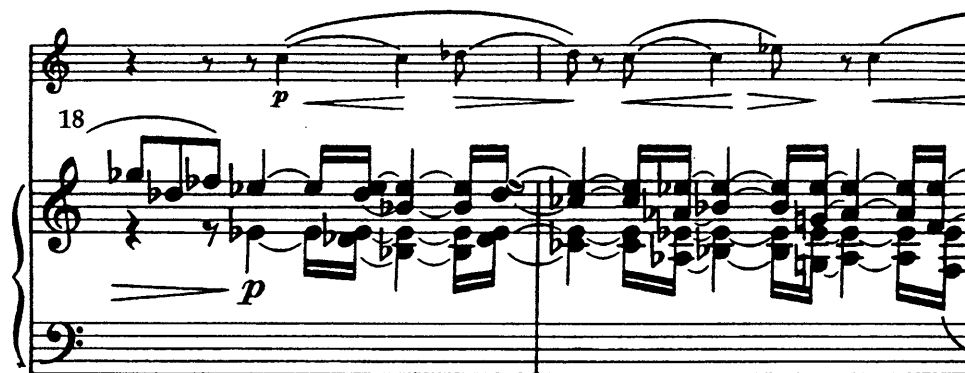
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Another element contributing to the feeling of agitation at the beginning of B is the dissonant harmonization of the melody. The melody note C is harmonized with a split-third triad each time it occurs in measures 14 and 15 (F bass; C, G#, A in the right hand). The other two melody notes in measures 14 and 15 (D<sup>b</sup> and E<sup>b</sup>) are each harmonized by a triad over a quartal chord with a split third in the middle. The last chord of measure 14, for example, consists of a quartal chord on the bottom (B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>), a G<sup>b</sup> major triad on top, with a D in the middle; a split third is created by the notes D, D<sup>b</sup>, and B<sup>b</sup> (see Example 24).

The piano adopts a more rhythmically stable accompaniment for the saxophone's statement of the B theme (measures 18–22). This figure echoes the dotted figures found in the previous two movements (see Example 25).

Example 25: *Sonata*, Mvt. III, *Adagio* B theme with accompaniment, mm. 18–19



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The saxophone's statement of B leads directly into a return of the *Adagio* A theme (measure 22). A slight variation at the end of phrase 'a' puts the saxophone an octave higher than before, where the melodic cadence is interrupted and restated in augmentation, slowing and stopping on the melody's penultimate note (measure 27). The chord that results at the end of measure 27 is an F dominant seventh chord with major and minor thirds (A and A<sup>b</sup>). The voicing of this chord, with the minor third in the saxophone, gives it a sound quite familiar to jazz musicians—an F dominant seventh chord with a raised ninth (F7<sup>#9</sup>). In Heiden's harmonic language, however, it is another example of a split-third chord (see Example 26).



Example 26: *Sonata*, Mvt. III, *Adagio*, mm. 24–27

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After a brief pause at the end of measure 27, the *Presto* section begins in measure 28 with B<sup>b</sup> as its tonal center (see Example 27, below). The saxophone presents the *Presto* A theme--a running sixteenth-note theme, stated softly, in 3/8 meter--in measures 28–56. Major/minor ambiguity occurs at least four times in the theme: major triads change to minor in measures 33–34 and 37–38, and a minor third expands to a major third in measures 42–43 and 53–54 (see Example 27). The accompaniment to the *Presto* A theme has a start-stop quality to it, with occasional groupings of two beats in an “oompah” pattern, making hemiola against the 3/8 meter (see measures 33–35 and 37–42 in Example 27).

Example 27: *Sonata, Mvt. III, Presto* A theme, mm. 28–56

**Presto**

28 *p*

35

43

52 *mf*

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The beginning of the *Presto* A theme provides an example of thematic unity between the first and third movements of the *Sonata*. The first measure of the *Presto* A theme (measure 28) is clearly based on the beginning of the *Adagio* A theme (measure 1, beats 1 and 2) which is, in turn, based on part of the first phrase of the first movement's principal theme. A direct link between these three themes is found in an accompanimental figure from measures 9–10 of the first movement (see Example 28).

Example 28: *Sonata*, saxophone:

a) Mvt. I, mm. 1–2

b) Mvt. I, mm. 9–10



c) Mvt. III, *Adagio* A theme, m. 1

d) Mvt. III, *Presto* A theme, mm. 28–29



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In measures 56–59, the piano states the first four measures of the A theme as a transition to a second statement of this theme by the saxophone in the key of C (measures 60–83). Heiden develops the theme from the beginning of the second statement of A, varying it, moving it to different keys, and using

rhythmic displacement to create shifting accents against the meter. At the end of this developmental statement of A, Heiden uses a variation of the theme's beginning to initiate a transition (measure 84).

The piano takes over the transition motive in measure 87 and extends it in measures 90–92, where the saxophone re-enters in overlapping imitation a perfect fourth below. The transition culminates in a three-measure hemiola figure—a sequence of dotted-eighth, sixteenth-note rhythms—that is passed from the piano to the saxophone and back to the piano in measures 93–101 (see Example 29, below).

In measure 102, after the imitative transition, the saxophone presents the *Presto* B theme, which is a reiteration of 'c' and 'a' from the end of the *Adagio* A section. Phrase 'a' is truncated in measure 111 and grafted to a motive from the end of the *Presto* A theme (see Example 30, below). The accompaniment to B begins with triads descending by whole step over a B<sup>b</sup> pedal point (measures 102–105). The triads are sustained for one measure each while the bass notes are held for two measures, creating a feeling of slower harmonic rhythm for the lyrical B theme (see Example 30, below).

Example 29: *Sonata*, Mvt. III, imitative transition material,  
mm. 87–101

The musical score is presented in three systems. The first system, starting at measure 87, shows a piano introduction with a forte (*f*) dynamic. The second system, starting at measure 90, features a saxophone melody marked *mf* (mezzo-forte) and a piano accompaniment. The third system, starting at measure 96, continues the piano accompaniment. The score is written for E-flat Saxophone and Piano, with a key signature of one flat (B-flat) and a 3/4 time signature.

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Example 30: *Sonata*, Mvt. III, *Presto* B theme, mm. 102–113

The image displays two systems of musical notation. The first system, labeled '102', shows the beginning of the B theme. The piano part consists of a right hand with a melodic line and a left hand with a bass line. The second system, labeled '105', shows a continuation of the theme, with the piano part featuring a melodic line in the right hand and a bass line in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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In measure 114, the 12-measure B-theme statement gives way to another transition—a 17-measure piano solo. It is worth noting how little attention the B theme is given; it is simply stated without being repeated or developed in any way and is shorter than each of the transitions that precede and follow it.

The piano transition that begins in measure 114 is a fantasy development of the *Presto* A theme where the right and left hands imitate one another with running sixteenth-note variations of A-theme material. This transition leads to a

16-measure restatement of the A theme by the saxophone (measures 131–146) which is identical to the beginning of the *Presto* section (measures 28–43). The accompaniment in measures 131–138 is a clever use of expanding and contracting intervals embellishing an F pedal point; the right hand begins with octave Fs, contracting step by step to unison Fs while the left hand expands from unison to octave Fs (see Example 31).

Example 31: *Sonata*, Mvt. III, embellished F pedal point, mm. 131–138



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As the saxophone finishes the A theme in measure 146, the piano begins restating the *Adagio* B theme, which now serves as the *Presto* C theme. This theme is stated in its entirety by the piano in measures 146–157, then by the saxophone in measures 158–168. The piano statement is a fifth below its original presentation of the *Adagio* B theme, while the saxophone statement is identical to its *Adagio* version, although with a new accompaniment.

After the C-theme statement has been completed, the C section becomes a development section. In measure 169, Heiden combines the A theme with

development of C as the saxophone states A a fourth below its original key and the piano plays a sequence based on the first four measures of C; the saxophone statement of A is identical to the original (though in a different key) and continues for 23 measures.

Continuing the development of material that has appeared earlier, the saxophone brings back the 'b' phrase of the *Adagio* A theme (measure 193) a fifth above its original key, accompanied by a running sixteenth-note line in the piano based on the *Presto* A theme. The piano gives the running sixteenths back to the saxophone in measure 203, where the A-theme material is continued until measure 213. The brief piano solo in measures 213–217 consists of transition material first stated in measure 87.

Measure 218 marks the beginning of a large-scale restatement of the *Adagio* A theme that continues until measure 276. In measures 218–237, the saxophone states phrase 'a' in rhythmic augmentation a perfect fourth higher than the original, accompanied by an ascending sixteenth-note sequence in the piano (see Example 32).



Example 32: *Sonata*, Mvt. III, restatement of *Adagio A* in *Presto*,  
mm. 218–229

The musical score consists of two systems. The first system covers measures 218 to 223. The second system covers measures 224 to 229. The top staff is for the E-flat Saxophone, and the bottom two staves are for the Piano. Measure 218 is marked with a circled 10 and 'mp'. The piano part has a 'cresc.' marking. Measure 224 is marked with '224' and 'f'. The piano part has a '2' marking under the left hand. The saxophone part has a '8' marking above measure 224.

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In measure 225, the piano begins its own restatement of the *Adagio A* theme in imitation with the saxophone at the same pitch level, but eight measures later. The piano's left hand accompanies measures 225–244 with an oscillating sixteenth-note figure where descending bass movement is set against a B<sup>b</sup> pedal point, resulting in expanding intervals in measures 225–233 and contracting intervals in measures 234–241 (see Example 32, above).

After the piano finishes its statement of 'a,' the saxophone re-enters with the 'b' phrase of the theme in measure 245. The first part of 'b' (measures 245–251) is played a minor third higher than in the *Adagio*, but the second part of 'b' (measures 252–269) occurs at its original pitch level (see Example 33). As the saxophone states 'b,' the piano returns to an accompanimental role, continuing the oscillating sixteenth-note pedal-point figure in the right hand. The piano's left hand has a portion of 'b' in octaves, producing a subtle example of imitative counterpoint with the saxophone (measures 245–249 and 252–255) (see Example 33).

Example 33: *Sonata*, Mvt. III, mm. 245–249

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During the restatement of 'a' and 'b,' several elements contribute to a gradual build-up of intensity, including the oscillating sixteenth-note pedal-point accompaniment, a gradual *crescendo*, and the upwards sequence of 'b' and its

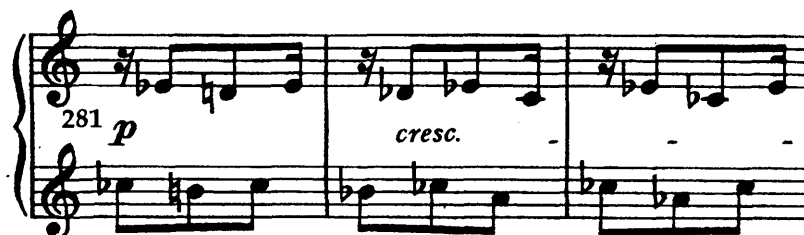
accompaniment. In measures 257–258, a *ritardando* prepares the climax on the downbeat of measure 260, where the theme arrives *fortissimo* on its highest pitch and the *Adagio* returns.

At this climactic point (measure 260), there is a moment of suspended animation as the saxophone sustains its high D and the piano arpeggiates its accompanying quartal chord. This marks the return of the ‘c’ segment of the *Adagio* A theme, which also served as the *Presto* B theme. A sense of rubato in the first two measures of the *Adagio* helps ease the transition from the *Presto*. The feeling of a steady beat is re-established on beat 3 of measure 261 with the arrival of the last phrase of the *Adagio* A theme--a’. In measures 262–263, the theme gets softer and slows, finally coming to rest on an F dominant chord as it did in measure 27 (measure 264).

The F dominant chord in measure 264 prepares the return of the *Presto* A theme in its original key--B<sup>b</sup>--with its original accompaniment; after the long, developmental C section, this is the final return of A. The A theme is reiterated exactly for 11 measures; then, Heiden uses repetition (measures 274–275, 276–277, 278) and a *crescendo* to increase intensity before suddenly dropping to *piano* in measure 281, where the theme begins again in E<sup>b</sup>, cleverly linking back into the beginning of the theme in B<sup>b</sup> three measures later (measure 284). The accompaniment in measures 281–287--alternating octaves in sixteenth notes--features expanding intervals and hemiola, and is a figure that was used in the first movement, providing another example of thematic unity in *Sonata* (see Example 34).

Example 34: *Sonata*

a) Mvt. III, piano, mm. 281–283



b) Mvt. I, piano, mm. 26–27



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On the downbeat of measure 289, the saxophone and piano come together in unison as the dynamic reaches *fortissimo*. The saxophone trills while a descending sequence in the piano beginning on F (measures 291–292) sets up the final cadence to B<sup>b</sup> (see Example 35, below). The motive used in this sequence is a minor third expanding to a major third—the example of major/minor

ambiguity originally heard in measures 42–43 (see Example 27, above). The saxophone joins the piano in measure 293 where together they proclaim the minor-third, major-third motive in octaves. As they sustain octave B<sup>b</sup>s, the piano asserts a B<sup>b</sup> major triad before the final unison B<sup>b</sup> (see Example 35).

Example 35: *Sonata*, Mvt. III, mm. 291–297

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The final cadence of the third movement has much in common with the ending of the first movement. The bass notes in the last few measures of both movements are C, C<sup>b</sup>, B<sup>b</sup>, with the piano sounding a B<sup>b</sup> major triad before the final tutti B<sup>b</sup> in octaves (see Example 35). And, as in the first movement, the final B<sup>b</sup> major triad stands in contrast to the predominance of B<sup>b</sup> minor throughout the movement.

## PERFORMANCE CONSIDERATIONS

Heiden's *Sonata for E-flat Saxophone and Piano* is a substantial work in both length and difficulty; it is a moderately difficult piece for both saxophone and piano that is approximately 15 minutes in duration. Heiden uses the full normal range of the saxophone with only one altissimo note--G--at the end of the piece. His writing for saxophone is idiomatic, but includes numerous technical and interpretive challenges which are addressed below in the "Suggestions for Performance."

Prior to "Suggestions for Performance" is a list of errors that appear in the published *Sonata*. The source for each correction is indicated in parenthesis as follows: comparison of the published piano score and saxophone part (p), manuscript copies of the *Sonata* from the libraries of Larry Teal (T ms.) and Eugene Rousseau (R ms.), Thomas Liley's doctoral document (Liley), and changes recommended by Eugene Rousseau (ER). Measure number locations for the published parts are given in the appendix.

**ERRATA:**Saxophone Part

## Movement I:

- mm. 5–6: add tenuto marks to the quarter notes (R, T ms.)
- mm. 15–16: add slur from pick-up note G to downbeat C (R, T ms., and compare to mm. 143–144)
- m. 17: add slur between second and third notes of the measure (R ms.)
- mm. 25–26: add slur into downbeat G# (optional) (T ms.)
- mm. 26–27: add slur into downbeat B<sup>b</sup> (optional) (T ms.)
- m. 27: add slur between second and third notes of the bar (R, T ms.)
- m. 114: add *f* under beat 4 (R, T ms.; p)
- m. 119: note on downbeat is an eighth note (flag is missing) (p)
- m. 133: add *mp* before *crescendo* (optional) (piano parts of R and T ms.)
- m. 152: add *crescendo* on beats 3 and 4 (p, Liley)
- m. 188: *a tempo* is marked a little late on published part; it should be played on beat 4 and is marked this way in the T ms.
- m. 203: add *sf* under beat 4 (R, T ms.)

## Movement II:

- mm. 1, 37, and 106: change *fp* to first note *f*, second note *p* (ER)

### Movement III:

- m. 20: add beam to connect G and F on beat 2 (p)
- m. 36: add leger line to fourth note, A (p)
- mm. 38–39: slur into B<sup>b</sup> on downbeat of m. 39 (R, T ms., and compare to mm. 179–180)
- mm. 76–77: slur into E<sup>b</sup> on downbeat of m. 77 (R, T ms., and compare to mm. 141–142 and m. 209–210)
- m. 178: marked *mp* in R ms., *mf* in T ms.; no mark in published part
- m. 206: add accent to B on beat 3 (R, T ms.)
- m. 218 (reh. no. 10): change *mf* to *mp crescendo* (p)
- m. 225: add *f* (p, Liley)
- m. 245 (reh. no. 11): written *mf*; ER recommends *p* and *crescendo*
- m. 258: change *ritard.* to *molto ritard.* (R, T ms.)
- m. 263: add natural sign to penultimate note--F (p)
- m. 264: R, T ms. indicate *decrescendo* starting on beat 1 instead of beat 2
- m. 264: R, T ms. indicate *ritard.* in middle of beat 2 instead of beat 3
- m. 289: place *ffp* under B (p, T ms.)



Piano score

Movement I:

- m.1: saxophone line, add flat above trill symbol (p)
- mm. 15–16: saxophone line, add slur from G to C (p)
- m. 33: left hand chord, D is D<sup>b</sup> in both R and T ms.
- m. 34: left hand chord, C is C<sup>b</sup> in both R and T ms.
- m. 152: add *crescendo* to saxophone part on beats 3 and 4 (p)
- m. 156: add *crescendo* to saxophone part on beats 3 and 4 (p)

Movement II:

- mm. 1, 37, and 106: change *fp* to first note *f*, second note *p* (ER)
- m. 28: saxophone line, C#, change to whole note (p)

Movement III:

- m. 22 (reh. no. 3): beat 2 quarter note, lowest note should be G<sup>b</sup>
- m. 15: right hand, last chord is C-G#-A-C  
(add sharp to G, natural to A and naturals to both Cs)
- m. 76–77: saxophone line, add slur into E<sup>b</sup> (p)
- m. 206: saxophone line, add accent to B (p)
- m. 263: saxophone line, beat 3, add leger line to A<sup>b</sup>, and add natural sign to penultimate note--F (p)

## SUGGESTIONS FOR PERFORMANCE

### Movement I

Tempo is the first concern for performers of Heiden's *Sonata for E-flat Saxophone and Piano* as specific metronome markings are not given. The tempo of the first movement—marked *Allegro*—should be ♩=126–132. Eugene Rousseau recounts, "Heiden told me on more than one occasion, minimum 126. He also told me this is in four; this is not *alla breve*."<sup>40</sup> Saxophonist Steven Mauk, in his article about performing Heiden's *Sonata*, also cautions against playing the first movement too fast.<sup>41</sup>

In addition to finding the proper speed for the first movement, a number of other tempo concerns arise. The *ritardando* marked in measure 41 (just before rehearsal number 3) raises an interesting point in the study of Heiden's music.

Heiden reveals:

I tend to undermark, especially with *ritards* and *accelarandos*. They're usually marked too late; in other words, they should reach further back. As a rule, you should really think about, "Well, let's put it back a measure," not to take it too literally.<sup>42</sup>

Given Heiden's remarks and the calming nature of measures 35–41 (the second half of the transition), the saxophonist should start the *ritardando* marked in measure 41 earlier than indicated, no later than the beginning of measure 41 (two beats before it is marked).

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<sup>40</sup>Eugene Rousseau, interview by author, 19 July 1996, Bloomington, Indiana, tape recording.

<sup>41</sup>Steven Mauk, "Creative Teaching Techniques: Bernhard Heiden's *Sonata for Saxophone*," *Saxophone Journal* 20, no. 1 (July/August 1995): 56.

<sup>42</sup>Bernhard Heiden, interview by author, 15 March 1996, Bloomington, Indiana, tape recording.

As discussed in the analysis, the second theme implies 3/2 meter over the written 4/4; therefore, in measures 42–74 and similar passages (measures 111–135 and 159–182), the musicians should feel the half note as the beat. It is equally important, however, that the tempo of the second theme be the same as the tempo at the beginning of the movement. Contrast between the themes is written into the music and does not need to be imposed by the performers. Heiden achieves a more expansive feeling in the second theme by implying 3/2 instead of 4/4, and by using pedal point and a slower harmonic rhythm; playing the theme more slowly only belabors the point.

An interpretive question that arises at the end of the exposition is whether or not to slow down leading into the *fermata* in measure 74. Although no *ritardando* is indicated, many performers choose to relax the tempo in measures 71–73. Rousseau recounts, “He [Heiden] initially told me no *ritard.*, but I usually put a little *ritard.* in there.”<sup>43</sup> However, Heiden appears to have changed his mind; asked in a 1996 interview whether it was acceptable to make a *ritardando* in measures 71–73, he replied, “Yes, that’s fine.”<sup>44</sup>

Another possible interpretive change to the published score is to make an *accelerando* in measures 133–136—the transition that leads to the recapitulation in measure 137. This change is supported by markings in both manuscripts, where *stringendo* has been added in Heiden’s handwriting to the saxophone parts in measures 134–135, and *Tempo I* has been added in measure 137 of the Rousseau

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<sup>43</sup>Rousseau interview, 19 July 1996.

<sup>44</sup>Bernhard Heiden, interview by author, 12 March 1996, Bloomington, Indiana, tape recording.

manuscript.

In measures 177–182, the second section of the recapitulation winds down, echoing the end of the exposition (measures 71–74); as in measures 71–74, no *ritardando* is indicated, but Heiden agrees that it is acceptable to slow down in measures 179–182. It is also common performance practice that the piano and saxophone sustain the chord in measure 182 beyond its written value. Liley, having examined recordings of *Sonata* by Eugene Rousseau, Donald Sinta, Sigurd Rascher, and Brian Minor, reports, “All performances add a *fermata* to the note before the written *fermata* on the quarter rest in m. 182.”<sup>45</sup>

Two final tempo considerations occur in the *poco meno mosso* section (measures 183–188) and the subsequent *a tempo*. The *poco meno mosso* section is marked *espressivo*, giving both the saxophonist and pianist interpretive freedom. Heiden notes, “In spots like this I usually write ‘free.’ Not *rubato* really, *rubato* gets to be too much; think of it as just freely.”<sup>46</sup> In fact, the Teal manuscript is marked “free” instead of *espressivo*. Then, at the end of the *poco meno mosso* section, the *a tempo* marking is positioned a little late in the music; the *a tempo* should begin on beat 4 of measure 188 (1 beat before number 10), to aid the saxophonist and pianist in playing their pick-up notes together.

Breathing is an issue for the saxophonist in a few passages in the first movement of *Sonata*. Figure 4 notes the phrases where breathing is challenging and provides breathing suggestions for the saxophonist.

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<sup>45</sup>Liley, 98.

<sup>46</sup>Heiden interview, 12 March 1996.

Figure 4: *Sonata*, Mvt. I, suggested breaths, saxophone

<u>Measures</u>	<u>Suggested Breaths</u>
23–28	m. 26, upbeat of 2
45–53	m. 50 before beat 3 or m. 52 before beat 2
61–74	m. 69 after beat 4
162–170	m. 167 before beat 3 or m. 169 before beat 2
190–203	mm. 196 and 197 after beat 4; m. 200 after beat 4 if necessary

In addition, Mauk notes that the many rests in the principal theme may tempt the saxophonist to breathe more frequently than necessary, causing the theme to sound disjointed. In measures 1–18, Mauk recommends breathing as marked in Example 36 (below).<sup>47</sup>

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<sup>47</sup>Mauk, 56.

Example 36: *Sonata*, saxophone, mm. 1–18, suggested breath marks

**Alto Sax in Eb**

**Allegro**

1

7

13

*f*

*p*

*mf*

*f*

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One of the most challenging rhythms in *Sonata*, for many saxophonists, occurs in the mixed-meter segments of the first movement--measures 29–34 and 99–110. One strategy the performers may employ to ensure the rhythm in measures 29–34 is performed correctly is to play with a metronome clicking quarter notes through the meter changes between 2/4 and 3/8. In this exercise, the metronome will click on the downbeats of measures 29 and 30, the upbeats of measures 31 and 32, and then on downbeats again from measure 33 on (see Example 37).

Example 37: *Sonata*, Mvt. I, measures 29–34, slashes indicate metronome clicking quarter-note beats



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When the mixed meter returns in measure 99, the two B<sup>b</sup>–C trills followed by grace notes (measures 99–100 and 101–104) present the saxophonist with problems of intonation and rhythm. The easiest B<sup>b</sup>–C trill is from bis B<sup>b</sup> to side C. However, simply trilling from bis B<sup>b</sup> to side C produces a very flat C; a better solution is to trill from bis B<sup>b</sup> to C using both the side B<sup>b</sup> and C keys. To make the rhythm of the trill and grace notes in measure 104 easier to count, Liley recommends playing the half-note trill to two grace notes as a dotted-quarter note followed by two sixteenth notes. This same approach may be applied to the 3/8 measure that ends with grace notes (m. 100) by playing a quarter-note trill followed by two sixteenth notes. The remainder of this mixed-meter passage (measures 105–110) may be handled as suggested above for measures 29–34 (see Example 37).

There are numerous potential intonation problems in the first movement of the *Sonata*, depending on the skill level of the saxophonist. This is especially true of the many middle- to upper-register passages. One spot that is

problematic for most saxophonists occurs in measures 58–60, where the saxophonist plays octave C#s; at pianissimo, the upper C# is certain to be too high. Adding one or more fingers of the right hand will help bring the pitch down. This same strategy may be used for the high D in measure 53.

In addition to the intonation problems in measures 58–60, the saxophonist has a difficult page turn at this point. The saxophonist may turn the page while playing the C# whole note in measure 58 and play measures 59–60 from memory. There is just enough time for the saxophonist to turn the page and get his or her right hand into position to correct the intonation of the high C# in measure 59.

Of the many interpretive concerns in the first movement, a few deserve mention here. In the principal theme section, the saxophone accompanies the piano melody in measures 9–10 and, therefore, must play softly enough that the melody is heard. The saxophonist should also note that he/she joins the piano melody in unison in the second half of measure 11, and takes the lead in measure 12 as the piano resumes its accompanimental role (see Example 36, above).

At the beginning of the development section, the saxophone and piano play extended passages of dotted-eighth, sixteenth-note rhythms between measures 75 and 98. Here, both players must be sure to maintain rhythmic precision in these figures. Heiden also suggests that in measures 93–96 the saxophonist should make the dotted-eighth, sixteenth-note figures increasingly separated as the line increases in volume.<sup>48</sup>

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<sup>48</sup>Heiden interview, 12 March 1996.



At the end of the development section are two passages where ensemble is a concern. In measures 119–124, the saxophone and piano pass phrases of the second theme back and forth; to make these exchanges smoothly, both players must listen carefully. Then, in measure 132 (rehearsal number 7), the saxophonist plays a quarter-note triplet against the pianist's eighth notes while making a *ritardando*; again, both players must know how their lines fit together and listen to be sure they do.

During the recapitulation, Heiden transforms the final statement of the the second theme (measures 171–72) by raising the top note a half step higher. To emphasize this transformation, both performers should make a large *crescendo* as indicated and broaden slightly in measure 170; broadening the C# in measure 172 also serves to highlight this thematic transformation. Heiden observes:

Here, I always feel where it goes into major all of a sudden should be done very consciously. In other words, give emphasis to the C#; bring that out. Sometimes that gets lost; I mean people just play over it, but that's really the whole point of that section--instead of a minor third it becomes a major third.<sup>49</sup>

Two last interpretive issues are found in the last eight measures of the first movement. First, in the drive to the final cadence, the *marcato* quarter notes in measures 196–197 should be played with some separation. And, the final note of the movement is marked slap-tongue (+), but is generally not played slap-tongue; rather, it is played dry and *staccato*. Liley reports that of the four recordings he examined, “None of the saxophonists plays the last note slap-

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<sup>49</sup> Ibid.

tongue.”<sup>50</sup>

## Movement II

Heiden states that the tempo of the second movement of *Sonata* should be as fast as possible.<sup>51</sup> Liley suggests a tempo of  $\text{♩}=144$  minimum,<sup>52</sup> while Mauk recommends  $\text{♩}=160\text{--}168$ .<sup>53</sup> Ideally the tempo of the second movement should be approximately  $\text{♩}=160$ . Both Rousseau and Mauk note that the tempo depends on the pianist’s ability to play the most difficult passages in the movement, such as measures 75–78.

There are a number of interpretive concerns in the A-theme section of the second movement. As noted in the errata, the dynamics at the beginning of the movement--and at measures 37 and 106--should be *forte* on the first note, *piano* on the second note. Throughout the movement, the quarter notes that are not slurred should be played staccato; in the Rousseau manuscript, staccato markings have been added in measures 8–10, 13–15, and 44–45. Also, according to Heiden, the grace notes in the saxophone in measures 6–8, 11–12, and all subsequent grace notes, should be played before the beat and very short; he states, “They

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<sup>50</sup>Liley, 99.

<sup>51</sup>Heiden interview, 12 March 1996.

<sup>52</sup>Liley, 105.

<sup>53</sup>Mauk, 58. The text actually reads, “I recommend a speed of dotted quarter-note=160–168.” This is certainly an error and should read, “. . . half note=160–168.”

really should sound like an accent to the note--very, very short."<sup>54</sup>

In the B and C themes, the saxophonist must take care to maintain the proper character for each theme. During the measures of half notes and whole notes in the B theme, counting one beat per measure instead of two helps the theme flow more smoothly. In the C theme (beginning at measure 133), the saxophonist must be sure to maintain the snappy character of the dotted-quarter, eighth-note rhythm, and avoid falling into a lazy, triplet-based rhythm.

Heiden states:

It should not get sloppy, so that it sounds like triplets. That should be avoided by all means--no triplets. Again, [the eighth note should be] on the short side, the dotted quarter note on the long side. But, I realize that's hard to sustain; you may begin all right, but as it goes on you give in, you get triplets.<sup>55</sup>

Rousseau observes, "It's the downfall of so many kids that they can't keep that rhythm going."<sup>56</sup>

As the C section proceeds, the saxophone and piano play the theme twice in imitation, then once together. This may be confusing for the performers if they are not certain when they should or should not be together. The pianist leads the imitation in measures 148–154. Roles are reversed as the saxophone takes the lead in measure 155; however, the two parts overlap and briefly sound as if they are playing the theme together. The two parts do not play the theme together until measure 161, continuing until the downbeat of measure 166.

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<sup>54</sup>Heiden interview, 12 March 1996. Heiden's indication contradicts Caravan's suggestion that these grace notes be played on the beat (Caravan, 13).

<sup>55</sup>Ibid.

<sup>56</sup>Rousseau interview, 19 July 1998.

Likewise, both musicians should be aware of the two places where Heiden presents two themes in counterpoint and be sure both themes are heard equally; the A and C themes are combined in measures 166–182, as are the A and B themes at measure 209 (number 6).

Two interpretive issues arise at the end of the second movement. First, as the music gets softer in measures 238–241, it should stay strictly in tempo. The second issue is whether or not the piano's final chord should be played *fortissimo*, as written. Eugene Rousseau reports, "I think he [Heiden] has changed his mind back and forth. When I played it for him the first couple of times he said, 'Take that out; make it *mezzo-forte*.'" <sup>57</sup> In a 1996 interview Heiden stated, "That should be *fortissimo*," adding, "I mean brutal." <sup>58</sup>

### Movement III

According to Heiden the 9/8 *Adagio* sections of the third movement should be counted as three beats per measure, not nine, with a tempo of ca. ♩ = 40. The opening section is marked *espressivo*, however, so there is some flexibility in the tempo. It is especially desirable to slow slightly at measure 14 (rehearsal number 2), preparing the final cadence of the *Adagio* A theme. In fact, both the Teal and Rousseau manuscripts are marked *calando* in measure 14 (rehearsal number 2).

Heiden indicates that the piano's B-theme entrance (measure 14, beat 2)

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<sup>57</sup>Ibid.

<sup>58</sup>Heiden interview, 12 March 1996.

should be strong, and suggests that the pianist may move the tempo ahead a little in measures 14–16, relaxing the tempo again in measure 17 until measure 18, beat 1. The saxophonist may do the same with his or her statement of the B theme--moving ahead a little in measures 18–20 and relaxing the tempo in measure 21; this interpretation is supported by the marking *poco più mosso* in measure 18 of the Rousseau manuscript.

Breathing is a special consideration for the saxophonist in the two *Adagio* sections of the third movement. In reference to the slur markings in the published part, Heiden states, "That's not phrased well."<sup>59</sup> As a general rule, Heiden indicates that the saxophonist should not breathe after any of the dotted eighth notes; rather, the saxophonist should breathe after the tied eighth notes (see Example 38). In the first phrase, for example, the saxophonist may take a breath on the downbeat of measure 4. In the third phrase, the saxophonist may breathe in measure 9 on beat 2, or choose to wait and breathe on the downbeat of measure 11. A breath on the third beat of measure 12 will carry the saxophonist to the end of the A theme section (see Example 38).

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<sup>59</sup>Ibid.

Example 38: *Sonata*, Mvt. III, *Adagio* A theme, saxophone, mm. 1–12,  
suggested breath marks<sup>60</sup>

**Adagio**

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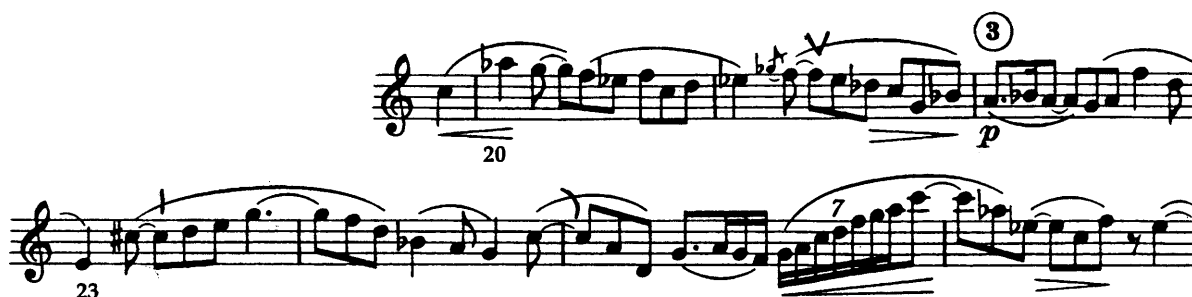
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Breathing decisions must also be made for the phrase that lasts from the pick-up note before measure 20 to the third beat of measure 26 (see Example 39). Of the three possible solutions, the least disruptive, but most difficult, is to breathe only once, on the downbeat of measure 25. Another possibility is to breathe on beat 2 of measure 21 and the downbeat of 25. The third option is to breathe on beat 2 of measure 23 and the downbeat of 25 (see Example 39).

<sup>60</sup>The symbols  $\rangle$ ,  $\vee$ , and  $\mid$  will be used when more than one breathing option is presented.

Example 39: *Sonata*, Mvt. III, saxophone, mm. 20–26, suggested breath marks



Heiden SONATA FOR E-FLAT SAXOPHONE AND PIANO

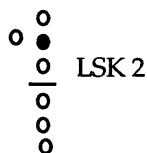
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In the *Adagio* A theme, some of the large leaps in the saxophone line may be more easily played with alternate fingerings. For example, the leap from middle D to low E in measures 1–2 and 22–23 may be played using a side D fingering (see Example 38):<sup>61</sup>



<sup>61</sup>The following abbreviations are used in the fingering diagrams: LSK=Left Side Key; RSK=Right Side Key; and F=front F key. LSK 1= high D key; RSK 1=side Bb; RSK 4=high F# key.

The same side-D fingering is useful in measure 14 (rehearsal number 2) with the leap from middle D to low F#. A side E<sup>b</sup> fingering may be used as well in measure 14 (played the same as high E without the octave key):

	o	
	o	
LSK 1, 2	o	
	o	
	o	
RSK 3	o	
	o	
	o	

Two rhythms in the *Adagio* that are challenging for the saxophonist to play correctly are the syncopated rhythm in measures 18–20 and the group of seven sixteenth notes in measure 25. A good strategy for learning to play measures 18–20 correctly is to count eighth notes rather than dotted eighth notes. It is also helpful to notice that C is played three times and is one eighth note shorter each time it occurs. Mauk offers the following strategy for learning to play the seven note run in measure 25 correctly:

I recommend practicing it with a metronome, first playing a three and four pattern, and then a four and three. Keep reversing these to get flexibility. Finally, rush a three pattern slightly to create two, even groups of 3 1/2 beats each. This can also be felt by counting seven even notes during two clicks of the metronome. It takes practice, but eventually most students can feel this unusual grouping.<sup>62</sup>

In choosing a tempo for the *Presto*, the performers must keep in mind that the *Presto A* theme returns at the end of the movement marked *Presto molto vivace*. Regarding the tempo of the *Presto*, Heiden notes, “You shouldn’t start too fast, otherwise at the end you can’t be faster. That’s frequently overlooked. . . . [The end] is in a different tempo and consequently has a different

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<sup>62</sup>Mauk, 60.



meaning.”<sup>63</sup> The *Presto* should ideally be at a tempo of ♩ = 80–88 with the *Presto molto vivace* at ♩ = 92–96.

Many saxophonists have difficulty playing the running sixteenth-note line of the *Presto* A theme evenly. The saxophonist should practice these segments very slowly with a metronome, listening carefully for any unevenness. As Mauk suggests, in measures 28–31 and other similar places, the saxophonist may leave his or her right hand fingers down when moving from middle D to C to D to help smooth out the line.

Rhythmic displacement and hemiola in the *Presto* section may cause difficulties for the performers. The saxophonist should study the piano score to see how the two parts fit together rhythmically and make cues in his or her own part if necessary. Heiden notes the importance of tempo in fitting these rhythms together, stating that if you play the *Presto* too fast:

... you lose the syncopations that are there; if it's too fast, it all sounds the same. But, if you don't play too fast, then you get the feeling of these different accents which the piano makes. If you play it in a reasonable tempo, you can hear them.<sup>64</sup>

In the *Presto*, the *marcato* accents in the saxophone part should be played quite strongly; this is critical to communicate the hemiola and rhythmic displacement written by Heiden. In addition, the eighth notes that are not slurred should be played with separation, in keeping with the playful mood of this section.

As Mauk notes, the rhythm in measures 96–98 causes difficulties for many

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<sup>63</sup>Heiden interview, 12 March 1998.

<sup>64</sup>Ibid.

saxophonists where hemiola is created by a sequence involving a dotted-eighth, sixteenth-note rhythm. To be sure it is played correctly, the saxophonist may practice this rhythm thinking of a quarter-note beat on each of the dotted eighth notes, as if it were in 2/4 meter instead of 3/8; once this is secure, he or she may return to counting a dotted quarter-note beat. In addition, the saxophonist should be aware that the piano only plays on the downbeat of each measure in measures 96-98.

Many saxophonists have trouble knowing when to re-enter after the 16-measure rest in measures 115–130. The saxophonist, instead of counting the 16 measures, should learn to hear when to re-enter by listening for the sustained notes in the right hand of the piano's solo. The cue for the saxophonist's entrance in measure 131 is the third sustained note in the right hand—a dotted quarter note tied over the barline—followed by two measures of sixteenth notes.

The greatest ensemble challenge in the entire *Sonata*, Mauk notes, occurs in measures 169–192. Here, the piano develops the syncopated *Adagio* B theme while the saxophone develops the *Presto* A theme. Mauk observes:

These two rhythmically opposite figures create problems for almost every duo that has ever attempted the piece. The most common errors occur due to the saxophonist rushing and/or the pianist dragging. The secret is to be rhythmically accurate and not to listen to each other! This may sound sacrilegious to some, but the passage virtually plays itself if you just don't get in the way.<sup>65</sup>

Heiden indicates that from measure 245 (rehearsal number 11) the music is anticipating the return of the *Adagio* in measure 260 (rehearsal number 12). Without making a *ritardando*, the musicians may begin broadening the beat slightly from measure 245 (number 11) in anticipation of the *ritardando* in

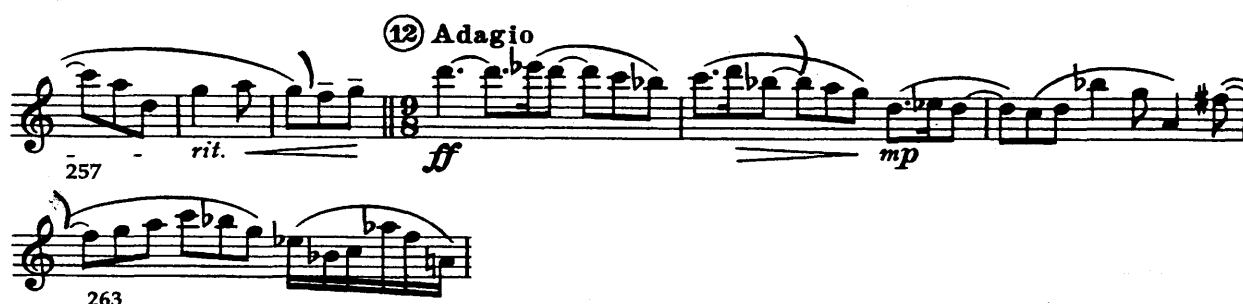
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<sup>65</sup>Mauk, 61.

measure 258. As noted in the errata, the *ritardando* should be played *molto ritard.* and should be counted in eighth notes to help make a dramatic slow-down.

With the return of the *Adagio*, breathing is again an issue. During the *ritardando* before the *Adagio*, the saxophonist should breathe after the first eighth note in measure 259 (see Example 40). The first two measures of the *Adagio* should be treated freely, giving the pianist plenty of time to arpeggiate the chords on beat one of each measure, with the saxophonist breathing again on beat 2 of measure 261. The *Adagio* should be played more strictly in tempo beginning with beat 3 of measure 261. A breath on beat 1 of measure 263 will take the saxophonist to the end of this section (see Example 40).

Example 40: *Sonata*, Mvt. III, saxophone, mm. 259–263, suggested breath marks



Heiden SONATA FOR E-FLAT SAXOPHONE AND PIANO

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The final *Presto molto vivace* section presents the same technical challenges as the beginning of the *Presto*, but at a faster tempo. In addition, the saxophonist's last note—an altissimo G—is difficult for many saxophonists to

produce reliably. Two fingerings work well for this note; the second fingering speaks a little easier than the first, but may be more awkward:



Mauk recommends using a breath attack for the altissimo G and putting a slight space between the middle G and altissimo G to allow time to find the correct oral cavity shape for the higher note. It is possible to slur into this note without leaving any space and even to tongue it, but this is difficult for many saxophonists. Mauk further recommends, "For those players unable to produce an altissimo G, I suggest playing a low G to create an octave leap in the opposite direction."<sup>66</sup>

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<sup>66</sup>Ibid.

## CHAPTER II

### DIVERSION FOR ALTO SAXOPHONE AND BAND (1943)

#### HISTORICAL BACKGROUND

While in the United States Army at Camp McCoy in Wisconsin from 1943 to 1945, Heiden did very little original composition; he was quite active as an arranger, however, writing approximately one hundred big band arrangements and arranging music for radio.<sup>67</sup> Not long after he entered the Army, Heiden composed a piece for alto saxophone and band called *Solo for Alto Saxophone and Band*, which the Army band performed with Heiden conducting on several concerts between 1943 and 1945. This piece was written to feature Martin Rifkin, an alto saxophonist in the band at Camp McCoy, who, coincidentally, was also from Detroit and had studied saxophone with Larry Teal.

Heiden sent *Solo for Alto Saxophone and Band* to Associated Music Publishers (the American division of Schott & Co., publisher of his saxophone *Sonata*) and they agreed to publish it.<sup>68</sup> When after four or five years Associated had not published his piece, Heiden asked them to return it to him; but,

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<sup>67</sup>Heiden interview, 12 February 1996.

<sup>68</sup>Heiden refers to the publisher as Schirmer in Canfield, "An Interview With Bernhard Heiden," and as Associated in the 12 February 1996 interview. Asked about this discrepancy, he indicated that Schirmer had acquired Associated around this time.

according to Heiden, Associated claimed to have already returned it. He concluded:

They had lost the whole thing, with the exception that I had a pencil score. And they returned to me, I think, a piano arrangement and two parts or something like that; but, the score I sent to them was not there.<sup>69</sup>

Oddly, Heiden later learned of performances of *Solo for Alto Saxophone and Band* by the University of Michigan band in Michigan and Illinois, and even owned, at one time, a recording of one of these performances. William Revelli, the well-known band director at the University of Michigan, had been the band music editor for Associated Music Publishers at the time Heiden's piece was awaiting publication. Heiden speculates that Revelli may have taken the score and parts for *Solo for Alto Saxophone and Band* when he stopped editing for Associated.

Although *Solo for Alto Saxophone and Band* remained unpublished and, in effect, lost for many years, Heiden received inquiries from saxophonists interested in performing it, as the piece was apparently listed in a catalog of saxophone music. Then, in 1982, Heiden was invited by Michael Cunningham, composer and professor at the University of Wisconsin–Eau Claire and a former student of Heiden's, to be a guest artist at the University of Wisconsin–Eau Claire. When Cunningham expressed a desire to have *Solo for Alto Saxophone and Band* performed, Heiden gave him his pencil score from which Cunningham copied a full score and parts for the band and soloist. *Solo for Alto Saxophone and Band* was subsequently performed at the University of Wisconsin–Eau Claire on

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<sup>69</sup>Heiden interview, 12 February 1996.

February 4, 1982, with Kay Gainacopulos as saxophone soloist, as part of two concerts featuring Heiden's music.

In 1984, Heiden's piece for alto saxophone and band was finally published by Étoile Music, Inc., a company founded by Eugene Rousseau in the late 1960s. It is, at the time of this writing, available from MMB Music, Inc. Since Heiden had written another piece called *Solo for Alto Saxophone and Piano* in 1969, his *Solo for Alto Saxophone and Band* was renamed *Diversion for Alto Saxophone and Band*. *Diversion* was also published in an arrangement for alto saxophone and piano in 1984, and has been recorded twice since then: Kenneth Fischer recorded with piano on his compact disc *Saxophone* (ACA Digital CM20003-3) in 1988; Eugene Rousseau recorded *Diversion* with wind ensemble on his compact disc *Saxophone Vocalise* (Delos DE 3188) in 1995.

## ANALYSIS--Overview

### Form and Themes

Like *Sonata*, the form of *Diversion* is based on a traditional model--the overture. The result is a piece with several themes set in contrasting sections. Heiden creates contrast from section to section by varying the tempo, key, and accompanimental style.

*Diversion* features lyrical, singable themes, each of which clearly establishes a key. As in *Sonata*, thematic unity is evident, and a number of stylistic elements found in *Sonata*--such as major/minor ambiguity and use of expanding intervals--also appear in *Diversion*.

### Rhythm and Meter

Meter changes divide *Diversion* into three large sections: 4/4 meter in measures 1–76, 6/8 in measures 77–110, and 2/4 meter from measure 111 to the end. The only variation of meter within a large section is a single measure of 9/8 meter during the section of 6/8. Tempo changes accompany the meter changes and also delineate smaller sections in the piece at measures 31 (letter B), 47 (letter C), 65 (letter D), 202 (cadenza), and 203 (letter O).

Rhythmically, *Diversion* is very regular; for example, the initial statement of every theme begins with a 2, 4, or 8 measure phrase. Syncopation is present, but is used much more conservatively than in *Sonata*, *Solo*, or *Fantasia Concertante*, while rhythmic displacement and hemiola are nearly absent from this piece.

Rhythm plays an important role in creating contrast from section to



section in *Diversion*, as the mood of each section is largely established by the rhythm of the accompaniment. For this piece, Heiden draws upon stereotypical accompanimental patterns, including an “oompah” accompaniment, a tango, a *barcarolle*, and a gallop.

### Harmony and Counterpoint

As with rhythm, Heiden’s use of harmony is more conservative in *Diversion* than in his other pieces for saxophone. Triads appear with much greater frequency in *Diversion* and incomplete triads--a root and fifth with no third--appear regularly; however, the quartal chords and split-third chords (triads with major and minor thirds) that occur so often in *Sonata* are nearly absent from *Diversion*.

Heiden’s harmonic progressions are also more conservative in *Diversion*, especially in the middle *Andante* section. Unusual chord progressions are still the norm, however, and pedal points appear throughout the piece. The texture of *Diversion* is mostly melody and accompaniment with little counterpoint, though counterpoint is present in one theme that receives fugal treatment (measures 35–46 and 154–160) and in three places where Heiden presents themes simultaneously (measures 92–100, 127–130, and 162–177).

## FORM

*Diversion for Alto Saxophone and Band* is a single-movement work in several contrasting sections. According to Heiden:

It's sort of the form of an overture, like *The Poet and the Peasant*. That's the sort of literature I was surrounded by--concert band overtures. That's really the form.<sup>70</sup>

Michael Schaff, in his doctoral document "The Wind Ensemble Works of Bernhard Heiden," characterizes the form of *Diversion* as "a theme and variation format within a type of sonata form."<sup>71</sup> However, a close look at the themes and form of *Diversion* refutes this conclusion. The themes in *Diversion* do share some motives and are, therefore, related to one another, but beyond this evidence of thematic unity, the themes and their underlying harmonic structures are substantially different from one to another. *Diversion*, therefore, does not resemble a theme and variations format. Likewise, there is scant evidence of sonata form.

*Diversion* contains six themes, two of which are similar enough to call variations of the same idea (labelled C1 and C2 in Figure 5). Each theme is presented in a highly stylized manner that maximizes contrast between sections. The tonality of the piece is centered around F; although Heiden touches on many key centers in *Diversion*, he returns to F repeatedly, beginning in F minor and ending in F major (see Figure 5).

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<sup>70</sup>Heiden interview, 12 March, 1996.

<sup>71</sup>Michael Schaff, "The Wind Ensemble Works of Bernhard Heiden" (D.M. diss., Indiana University, 1996), 6.

Figure 5: *Diversion*, Form Diagrammeter/tempo: 4/4 *Moderato*

themes:	A	A	T1	B		C1	C1	C2	dev.	cad.	T2=A			
meas. nos.:	3	6	15	19	26	31	35	40	48	52	55	65	69	
keys:	f	B	f	f#		D <sup>b</sup>	E <sup>b</sup>	F	f	b <sup>b</sup>	c	d	f	G

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meter/tempo: 6/8 *Andante*2/4 *Allegro molto*

themes:	D		D		E		imit., dev.	
			A'				E	E
meas. nos.:	77	86	92	101	111	115	123	144
keys:	a <sup>b</sup>	c	b <sup>b</sup>	a <sup>b</sup>	d <sup>b</sup>	f	d	g
							f pedal	

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meter/tempo:

2/4 *Presto*

themes:		A		T	cadenza	E				
	C1 fugue	E	A in brass chorale							
meas. nos.:	154	161	178	186	190	194	202	203	220	227
keys:	a (d)	f	B <sup>b</sup>	E	e	g	E <sup>b</sup>	B <sup>b</sup>	F	F

Legend: dev. = development of previous theme  
 cad. = cadenza  
 imit. = imitation

## ANALYSIS

*Diversion* begins with a cadential figure in the accompaniment--three eighth notes leading to the downbeat of measure 1--followed by a solo, scalar run in the saxophone that leads into the A theme on the downbeat of measure 3. The twelve-measure A theme (measures 3–14) is neatly divided into three four-measure segments. The defining characteristics of the first four bars include the dotted-quarter, eighth-note rhythm, the ascending perfect fifth interval, clear triad outlines of F minor and A<sup>b</sup> major (concert pitch), and an abrupt shift to B major in measure 6. Heiden uses major/minor ambiguity to shift keys in measure 6, lowering the saxophone's A in measure 5 to A<sup>b</sup> in measure 6 (the major and minor thirds of a concert A<sup>b</sup> major triad) (see Example 41).

The second four-measure phrase emphasizes the key of F# minor while the accompaniment sounds B major. The dotted-quarter, eighth-note rhythm is still prominent, but now alternates with a measure of four quarter notes (see Example 41). The A theme reaches its peak in the third four-bar segment. The saxophone reaches its high C in measures 11 and 12 before ascending to high C#, the high point of the theme, in measure 13. A mini-cadenza follows, winding its way down through seven beats of sixteenth notes. The accompaniment re-enters in measure 14 with its opening gesture, initiating the second statement of the A theme at letter A (see Example 41).

Example 41: *Diversion* A theme, mm. 1–14

The musical score for Example 41, *Diversion* A theme, measures 1–14, is presented in two systems. The first system covers measures 1–6, and the second system covers measures 7–14. The score is for Alto Sax in Eb and Piano. The tempo is marked Moderato (♩=108). The Alto Sax part begins in measure 1 with a melodic line, marked *mf*. The Piano part provides accompaniment with chords and moving lines in both hands. Measure numbers 1, 6, and 11 are indicated at the start of their respective systems. The Alto Sax part continues with a crescendo in measure 13.

The A theme of *Diversion* is an excellent example of Heiden's fine craftsmanship as a composer; he carefully controls the accompaniment, melodic contour, phrase rhythm, and the underlying harmony to build to a climax and release in measure 13. The nature of the accompaniment changes slightly with each four-measure segment, increasing the forward motion in measures 7–10, and underscoring the drama of the climax in measures 11–13. The melodic

contour rises and falls in the first phrase, is stable at the beginning of the middle phrase, and reaches a high point in measure 11, which Heiden reiterates before finally ascending to the pinnacle of the theme in measure 13. The units of phrase rhythm accelerate from four measures (measures 3–6), to two (measures 7–8 and 9–10), to one (measures 11 and 12). And, harmonically, each four-measure segment is most consonant at its beginning and most dissonant in its third or fourth measures with the most dissonant points in the harmonic progression occurring in measures 6, 10, and 13 (see Example 41).

The second statement of the A theme is presented by the band beginning in measure 15. The saxophone plays a sixteenth-note, scalar obbligato line that begins with its run from measure 2 and then outlines the perfect fifth associated with the beginning of the A theme. The second statement of the theme is identical to the first for four measures, although the accompaniment differs, shifting abruptly to D major instead of B major in the fourth measure (measure 18). In the second phrase, the melody is inverted and is accompanied by harmonies implying F# minor.

The saxophone takes over the second A-theme statement in its last phrase (measure 23), entering on high C, as before, and building to the climax of the phrase. This time, however, the saxophone arrives a half step higher with each approach run, moving through its Db, D, and Eb, finally reaching high E on the downbeat of measure 26. A four-measure transition follows (measures 27–30), producing a calming effect in preparation for the B theme.

The B theme is introduced at letter B (measure 31) with a slight slowing in tempo indicated by the marking *poco meno mosso*. The saxophone states the

theme over a stereotypical “oompah” accompaniment. The theme comprises two one-measure ideas: the first features repeated sixteenth notes and expanding intervals; the second is a measure of syncopated quarter notes (see Example 42). In addition, major/minor ambiguity is present in the accompaniment in measures 31–32: the harmony in measure 31 changes from D<sup>b</sup> major to D<sup>b</sup> minor; and, while the melody consistently outlines D<sup>b</sup> minor, the bass line in measure 32 implies D<sup>b</sup> major (moving from F to D<sup>b</sup>). The two-measure B melody and its accompaniment are sequenced up a whole step in measures 33–34 (see Example 42).

Example 42: *Diversion* B theme, mm. 31–34



In measure 35, Heiden introduces a new theme (C1) in the bass instruments that has the character of a fugue subject (see Example 43, below). At the same time, the saxophone begins an upwards sequence of the first measure of B. As the saxophone sequence continues, C1 is stated a fifth higher in measures 37–39. The saxophone rests as the fugue-like theme is developed in stretto in measures 40–43, culminating in a *forte*, tutti declaration of C1 in measures 44–46.

A new accompanimental figure, a tango rhythm, is introduced in measure

47, establishing B<sup>b</sup> as the tonal center. In measure 48, the saxophone enters with a new theme--C2--which is a variation of the C1 theme. This theme has an exotic, provocative character, due to the pulsating rhythm of the accompaniment and the phrygian tonal colors in the melody in measure 49 (see Example 44). A comparison of the C1 and C2 themes shows a number of similarities in rhythm and intervallic contour (see Examples 43 and 44).

Example 43: *Diversion* C1 theme, bass instruments, mm. 35–38



Example 44: *Diversion* C2 theme, mm. 48–51

After its initial presentation, C2 is repeated and developed in measures 52–64. The second statement, a whole step higher than the first, omits the second measure of the theme and extends the last. After the second statement, Heiden develops the theme more freely, moving through other keys and



sequencing individual motives from the theme. In measures 57–64, the saxophone line ascends gradually and the tempo accelerates, building towards letter D (measure 65) where the saxophone recalls the third phrase of the A theme accompanied by the opening cadential gesture in its original key. Measure 65 is marked *Tempo I*, although the saxophone has a mini-cadenza in measures 65–68, reminiscent of measures 13–14.

At the end of the saxophone's mini-cadenza, the brass enter softly with the A theme in a chorale voicing in G major (measure 69). This chorale statement of A provides a beautiful example of Heiden's fascination with tonal ambiguity. Measures 69–70 feature the melody line in G major, though the harmonization is derived from the mixolydian mode. These two measures are repeated in 70–71 with a minor third in the melody; however, the harmonization maintains the sound of major by moving to distantly related chords--B<sup>b</sup> major, A<sup>b</sup> major, E<sup>b</sup> major--before cadencing on a G triad with no third (see Example 45).

Example 45: *Diversion*, mm. 69–73, A theme in brass chorale



As the brass cadence on G, the saxophone enters with the A theme and continues alone in measures 75–77. This passage provides another wonderful

example of Heiden's clever use of major/minor ambiguity and his fascination with thirds. In measures 75–76, the saxophone repeats its G to E—a minor third—three times, before subtly changing G to G#, making a major third (see Example 46). On the downbeat of 77, the G#, rewritten as A<sup>b</sup>, becomes the third of a new key (concert A<sup>b</sup> minor) (see Example 47).

Example 46: *Diversion*, transition, mm. 73–77, saxophone

Example 47: *Diversion* D theme, mm. 77–82

At letter E (measure 77), a new section begins in 6/8 meter, marked *Andante*. Heiden takes one measure to establish a *barcarolle* accompaniment in the key of A<sup>b</sup> minor before introducing the D theme in the saxophone in measure 78. The D theme features a *siciliano* rhythm followed by a loping quarter-note, eighth-note pattern, emphasizing scale degrees 3-2-1 in minor, a

pitch contour that appeared in the A theme (compare Example 47, measure 78, and Example 46, measure 74). The harmony of the *barcarolle* accompaniment is grounded in a tonic pedal point through most of the D section (see Example 47).

The D theme is stated several times between measures 77 and 110.

Heiden uses elision repeatedly, with each new theme statement beginning as the previous one cadences. He also keeps the music moving forward by varying the length and key of the theme statements (see Figure 6).

Figure 6: *Diversion*, Diagram of D theme statements

theme:	sax	band	sax	band	sax	sax	sax	sax	sax	sax
key:	a <sup>b</sup>	a <sup>b</sup>	c	b <sup>b</sup>	a <sup>b</sup>	a <sup>b</sup>	d <sup>b</sup>	d <sup>b</sup>	a <sup>b</sup>	e <sup>b</sup>
no. of measures:	4	4	3	3	4	5	3	1	1	5
beginning measure:	78	82	86	89	92	96	101	104	105	106

At the beginning of the D section, the theme alternates between the saxophone and band. After establishing the theme in A<sup>b</sup> minor in four-bar phrases, Heiden creates interest by modulating to C minor, then B<sup>b</sup> minor, and by truncating the phrase (see Figure 6). In measure 92 (letter F), Heiden re-establishes A<sup>b</sup> minor and the four-measure phrase. In addition, he adds another layer of interest by stating the A theme as a countermelody to the D theme; the baritone horn states a 6/8 version of the beginning of the A theme's first phrase, starting on the second beat of measure 92 (letter F). This two-and-one-half measure variation of A is played three times in measures 92–99.

A sense of expectation develops as the saxophone repeats the D theme in

measure 96. The addition of a 9/8 measure (measure 100) extends the phrase by three beats, building to a climax in measure 101 (letter G). In measures 101–104, the saxophone states the theme *forte*, at its highest pitch level (in D<sup>b</sup> minor). At the same time, the accompaniment leaves its pedal-point, *barcarolle* figure, punctuating the downbeats with full-band chords. After this climactic D<sup>b</sup> minor theme statement, the theme winds down, becoming softer and lower in pitch, in preparation for the next section.

The harmonies and harmonic progression in the D section are fairly conventional; with few exceptions, the chords are all major and minor triads. The harmonic progression in this section includes V–I cadences in measures 85–86, 88–89, and 91–92; plagal cadences are found in measures 103–104 and 105–106. A cadence that is a combination of authentic and plagal occurs in measures 100–101, where the bass moves V–i while the chords above the bass move ii–IV–i (see Example 48).

Example 48: *Diversion*, mm. 100–101, mixed authentic/plagal cadence

RH: IV ii IV i  
LH: V ----- i

After the D theme winds down, the saxophone cadences alone on concert

F in measure 111 (letter H). The snare drum and timpani establish a new meter and tempo--2/4, *allegro molto*--with a continuously repeated gallop rhythm (eighth-note, two sixteenth notes). The saxophone enters softly with the E theme in F minor in measure 115, while the bass instruments sustain an F pedal-point and the snare drum and timpani continue the gallop rhythm quietly (see Example 49a). A comparison of the E and A themes shows that the intervallic contour of the E theme has much in common with the first four measures of the A theme (see Example 49).

Example 49: *Diversion*, saxophone:

a) E theme, mm. 115–122



b) A theme, mm. 3–6



As in the D section, the first theme statement by the saxophone is linked to the second statement in the band by elision. The second statement, by the clarinets (measure 123), is in D minor. Halfway through their theme statement,

the saxophone enters in imitation in the same key (measure 127). The ensemble *crescendos* into measure 131 (letter I) where Heiden rearranges elements of the E theme into a two-measure band fanfare followed by a two-measure arpeggiated solo saxophone run. Band and soloist repeat these figures in measures 135–138, and in a truncated form in measures 139–143.

In measure 144 (letter J), the E theme is restated by the trumpets in G minor in parallel triads while the saxophone accompanies with a trill. The theme is extended in measures 151–153, cadencing in measure 154 (letter K), where the C1 theme returns in fugue. The second entrance of C1 occurs in measure 157, a major sixth higher than the first, with a third entrance in measure 159, a perfect fifth higher than the second statement.

The woodwinds begin restating the E theme in measure 161 in its original key, F minor. In the next measure (measure 162, letter L), the saxophone begins a statement of the A theme in F minor in counterpoint with the E theme, and the accompaniment reverts to a variation of the original A theme accompaniment. The return of the opening theme and its accompaniment in their original key is like a recapitulation, although it is masked by the E theme statement that begins one measure earlier (see Example 50).

Example 50: *Diversion* A and E themes combined, mm. 161–169

In measure 169, the key shifts to B major as it did in the A section, and the woodwinds repeat the E theme in F# minor (a half step higher than in measures 160–168). The saxophone continues with the second phrase of A in measure 170, which also implies F# minor.

The ensemble *crescendos* into measure 178 (letter M) where there is a triumphant brass chorale restatement of the A theme in B<sup>b</sup> major. Eight measures into the chorale, the brass cadence a tritone away on E major (measure 185). The other band instruments join the chorale in measure 186, with the bass instruments taking over the melody in E minor (measure 186). The shift from E major in measure 185 to E minor in measure 186 provides another example of major/minor ambiguity in *Diversion*.

In measure 194 (letter N), band and soloist alternate brief figures as they did in measures 131–143. The band now plays the cadential figure that began the piece, creating one-measure breaks that the saxophone fills with ascending arpeggios. This exchange between saxophone and ensemble leads into a saxophone cadenza in measure 202.

Heiden's cadenza begins with a descending run based on the end of the A theme (measures 13 and 23). A reference to the B theme follows, leading into a statement of the A-theme's beginning. This evolves into a triplet figure that develops into an F dominant seventh arpeggio that sequences upwards in half steps until it arrives on a trilled concert B<sup>b</sup>.

As the saxophone continues to trill, the band re-enters, *Presto*, playing the E theme in B<sup>b</sup> minor to initiate the final, coda-like section. The band interrupts its theme statement after five measures, restating the E theme an octave higher (measure 208). Another exchange between band and saxophone begins in measure 214; here, the saxophone fills the band's rests with a triplet fanfare figure of upper and lower neighbors.

In measure 219, the saxophone broadens its last fanfare for dramatic effect. The trumpets and horns take up the triplet fanfare in measure 220, *al tempo*, harmonized in triads alternating between F major and E<sup>b</sup> major as the rest of the ensemble sustains an F major triad. After three bars of fanfare, the ensemble strikes an F major triad together three times before punctuating the end of the piece with a unison F.

As in the first and third movements of *Sonata*, *Diversion* begins in minor (F minor), reiterates the home key as minor throughout, and ends on the parallel major (F major). In addition, like the ending of the first movement of *Sonata*, the saxophone sustains the fifth of the key at the end of *Diversion* (measures 220–227) before ending on tonic, creating a V–I gesture, although harmonically there is not a V–I cadence.



## PERFORMANCE CONSIDERATIONS

*Diversion for Alto Saxophone and Band* is approximately seven-and-one-half minutes long and is the least difficult of the four solo works for alto saxophone by Bernhard Heiden. It is at a moderate level of difficulty for the saxophonist and the band accompaniment can be played by a good high school band; the piano reduction, which was created by the composer, is also quite playable. The saxophone part, as originally written, stays within the normal range of the saxophone and contains only a few moderately challenging technical passages.

The list of errata that follows consists of corrections discovered by comparing the published saxophone part, piano score, and band score (marked "score"), and additions to the score suggested by Eugene Rousseau (marked "ER"). There are also several tempo revisions suggested by Bernhard Heiden that are not included in the list of errata, but are discussed in the section "Suggestions for Performance."

**ERRATA:**Saxophone

- m. 30: add *poco ritard.* (ER)
- m. 44: add *poco accelerando* (ER)
- m. 62–63: add tie between the two high B quarter notes (score)
- m. 199: add high E eighth note on downbeat (ER)
- m. 220 (letter P): add *a tempo* (ER)

Piano

- m. 9: beats 2 and 4, change right hand top note to E# (score)
- m. 30: add *poco ritard.* (ER)
- m. 44: add *poco accelerando* (ER)
- mm. 41–42: add tie, left hand, whole note F to whole note F (score)
- m. 220 (letter P): add *a tempo* (ER)

## SUGGESTIONS FOR PERFORMANCE

The biggest concern in performing Heiden's *Diversion* is tempo, as changes in tempo are an important means of delineating the various sections of this single-movement work. Equally significant is the fact that Heiden believes the metronome markings in the published music are incorrect. He states:

I don't think I even had a metronome with me when I wrote it; I mean, I was in the Army and I didn't have anything. . . . I should have corrected these tempi when I made the piano score.<sup>72</sup>

But, reflecting on the difficulty of finding satisfactory tempo markings, he adds:

All metronome markings are hopelessly wrong, because sometimes I don't want to mark it too fast--then nobody can play it. [But] if I mark it and say that's fast enough, then somebody plays it and it sounds pedestrian--too slow.<sup>73</sup>

The opening of *Diversion* is marked *Moderato*, with a metronome marking of ♩ = 108; however, Heiden prefers a tempo of ♩ = 120–126. In the measure before letter B (measure 30), Eugene Rousseau recommends that the performers add a slight *ritardando* to prepare the *poco meno mosso* at letter B (measure 31).<sup>74</sup> Heiden states that the *poco meno mosso* should be only slightly slower than the opening tempo, around ♩ = 112. Rousseau also recommends that the ensemble (or pianist) accelerate slightly in the three measures before letter C (measures 44–46) to prepare the *poco più mosso* at letter C (measure 47). The tempo for the tango at letter C (measures 47–64) should be ♩ = 116–120, leaving room for the *accelerando* to *Tempo I* marked in the three measures before letter D (measures

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<sup>72</sup>Heiden interview, 12 March 1996.

<sup>73</sup>Heiden interview, 15 March 1996.

<sup>74</sup>Rousseau interview, 19 July 1998.

62–64).

The saxophonist is alone for the *Tempo I* segment at letter D (measures 65–68), slowing the tempo a little in measure 68 where *calando* is indicated. The brass (or piano) pick up where the saxophone leaves off in measure 69, at a slightly slower tempo, around ♩=108. The saxophone slows the tempo further with the *ritardando* marked in measure 76, preparing the *Andante* section at letter E (measure 77).

The tempo marked at letter E is ♩=60; however, this seems too quick. A tempo of ♩=50 better fits the character of this section. Rousseau recommends broadening the tempo even more at letter G, where the texture of the accompaniment changes.<sup>75</sup>

At letter H, the tempo changes to *Allegro molto* with ♩=136 indicated; however, this section may be played somewhat faster at ♩=140–144. At letter O (measure 203), the tempo is marked *Presto*, ♩=152; this tempo is good, but can be pushed to ♩=160 if the performers are able to play it that fast. In measure 219, the indication *broad* is given beneath the saxophone staff; this measure should broaden dramatically to prepare the dash to the end that begins in the next measure (letter P). Letter P (measure 220) should be marked *a tempo* to indicate that the last eight measures are in the *Presto* tempo.

There are a handful of technical difficulties for the saxophonist in *Diversion*, most obviously the sixteenth-note runs, such as those in measures 13, 65–68, and 143–143. Another difficulty arises in measures 198–201 with the leaps

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<sup>75</sup>Ibid.

from high E to low E in the C major arpeggios. The hand position for high E and low E are quite different, and, to play this leap cleanly, the saxophonist must release the high E quickly while grabbing the low E fingering securely.

Breathing is a challenge in a few passages in *Diversion*. The first occurs in the long passage from measure 29 to measure 40, where there are no obvious places to breathe. The best approach is to sneak a series of quick breaths after the eighth-note downbeats in measures 31–35 (see Example 51).

Example 51: *Diversion*, saxophone, mm. 31–36, suggested breath marks



Breathing also presents a challenge in measures 57–69. There are two solutions to this problem: one is to breathe in measure 61 after the half note, and again in measure 63 before beat 2; the other is to breathe in measure 58 on beat 3, and again in measure 65 on beat 3 (see Example 52).

Example 52: *Diversion*, saxophone, mm. 58–66, suggested breath marks

58

64

**D** Tempo I

*cresc.* *accel.*

*f*

In the *Andante* section the saxophonist should breathe in the following places: at the end of measure 91 and before the last eighth note in measures 97, 99, 102, 105, and 107 (see Example 53). In the final *Presto* (letter O, measures 203–227), the saxophonist should breathe on the downbeat of measure 214 and before the last note of measure 219 (see Example 56, below).

Example 53: *Diversion*, saxophone, mm. 96–110, suggested breath marks

96

100

103

107

**G**

*f*

*dim.*

*rit.*

Two special considerations in performing *Diversion* are changes made by Eugene Rousseau to the original cadenza and the ending of the piece that have been agreed to by the composer. Rousseau has written an alternate ending to Heiden's cadenza that is much more challenging than the original, including a passage in the altissimo register that ascends to an altissimo C# (see Example 55). He states, "I felt it needed a little something more."<sup>76</sup> To play this cadenza, the saxophonist begins with Heiden's cadenza and inserts Rousseau's addition where noted in Example 54 (see Examples 54 and 55). As noted in Example 55, the trill at the end of this insert becomes the trill at letter O. Heiden accepts Rousseau's cadenza, simply stating, "It's a cadenza," implying that the performer is naturally allowed such artistic license.<sup>77</sup>

Example 54: *Diversion*, original saxophone cadenza

The musical score for Example 54 is presented in three staves. The first staff contains a melodic line with various ornaments and a final trill. The second staff is marked "Adagio" and "p" (piano), featuring a series of eighth notes and a final trill. The third staff is marked "p" and "accel." (accelerando), showing a series of eighth notes and a final trill. A bracket labeled "insert Rousseau cadenza" with an asterisk points to a specific measure in the second staff.

<sup>76</sup>Ibid.

<sup>77</sup>Heiden interview, 12 March 1996.

Example 55: *Diversion*, addition to saxophone cadenza, Eugene Rousseau

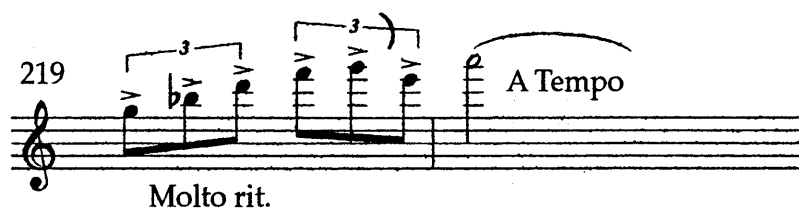
The musical score consists of five staves of music in treble clef, 4/4 time. The first staff begins with an asterisk (\*) above the first measure. The second staff continues the melodic line. The third staff features a long, sweeping phrase. The fourth staff includes a section marked 'ff' (fortissimo) and another marked 'pp' (pianissimo), with a 'LOCO' instruction above the latter. The fifth staff concludes with a trill marked 'tr' above the final note. The music is characterized by rapid sixteenth-note passages and complex intervallic structures.

This trill becomes the trill at Letter O



Likewise, Rousseau recommends changing the saxophone part from measures 219 to the end of *Diversion* to make the ending more exciting. He changes the third note of measure 219 to high D and plays the notes on beat 2 an octave higher than written, leading to an altissimo A in measure 220 (letter P) (see Example 56). Heiden's reaction to this change is, "Why not? I mean, if you can do it. If you can't, I'd hate to have someone play it and then miss the last note."<sup>78</sup> With this ending, measure 219 should be played *molto ritardando* and the band (or pianist) should wait to enter at letter P (measure 220) after the saxophonist has begun sustaining the altissimo A (see Example 56). Rousseau also recommends omitting the final saxophone note, low D, when performing *Diversion* with band, as this note is played by the entire ensemble.

Example 56: *Diversion*, alternate ending, Eugene Rousseau, saxophone  
mm. 219–220



<sup>78</sup>Heiden interview, 12 March 1996.

## CHAPTER III

### SOLO FOR ALTO SAXOPHONE AND PIANO (1969)

#### HISTORICAL BACKGROUND

After composing *Solo for Alto Saxophone and Band* (later renamed *Diversion*), Heiden did not compose another saxophone piece for 26 years. This was in part due to the fact that Heiden began teaching at Indiana University in 1946, where there was no full-time saxophone teacher until Eugene Rousseau arrived in 1964. The association of Heiden and Rousseau proved to be fruitful as Heiden subsequently composed four pieces that were either written for Rousseau or dedicated to him.

Heiden composed *Solo for Alto Saxophone and Piano* in 1969 in response to a request by Eugene Rousseau. Rousseau was co-founder of the first World Saxophone Congress and asked Heiden to write a piece he could perform there. Heiden completed *Solo* shortly before this event and accompanied Rousseau in the premiere performance at the First World Saxophone Congress in Chicago, December 16, 1969. *Solo for Alto Saxophone and Piano* was published by Associated Music Publishers, Inc. in 1973, and has been recorded by Dennis Bamber on *Music for Saxophone, Vol. II* (Bamber RDBCII), by Kenneth Tse on his self-titled compact disc (Crystal CD656), and twice by Eugene Rousseau--on *Saxophone Colors* (Delos D CD1007) and *The Chamber Music of Bernhard Heiden* (Cadence

800920).

## ANALYSIS--Overview

### Form and Themes

Like *Diversion*, *Solo for Alto Saxophone and Piano* is a one-movement work; it is a slow-fast hybrid (organized slow-fast-slow-fast) similar to the third movement of *Sonata*. As in the third movement of *Sonata*, *Solo* begins with a slow introduction (*Lento*), followed by a substantial fast section (*Allegro moderato*); near the end of the piece, the slow introduction material returns briefly, followed by a fast coda based on material from the *Allegro moderato* section.

Heiden's style had changed somewhat since writing *Diversion* and *Sonata*, as evidenced by the more chromatic, angular character of the themes in *Solo*. Thematic unity is evident in *Solo*, as in the two previously discussed works; in *Solo*, parts of the *Allegro* themes are based on material from the *Lento* section. Likewise, Heiden's interest in major/minor ambiguity and expanding intervals pervades *Solo* and is a unifying factor.

### Rhythm and Meter

Mixed meter appears more frequently in *Solo* than in either the *Sonata* or *Diversion*. In *Solo*, one measure of 3/4 meter appears in the opening 4/4 *Lento*, while several individual measures of 3/4 and 3/8 are mixed into the 2/4 *Allegro moderato*. Rhythmically, syncopation and rhythmic displacement play an important role in *Solo*, although hemiola occurs infrequently.

## Harmony and Counterpoint

Heiden's harmonic language in *Solo* is more chromatic and further removed from traditional harmony than in *Sonata* and *Diversion*; tonality is still present, but is even less obvious than in those earlier works. *Solo* begins and ends with C as its tonal center, but Heiden obscures whether the tonality is C major or minor. In addition, it seems at times as if Heiden is constantly changing key centers, which, combined with the contrapuntal nature of Heiden's writing in *Solo*, makes it difficult to trace an obvious harmonic progression. The types of sonorities found in *Solo* include split-third chords, quartal chords, triads with an added note, incomplete triads, and clusters.

While the texture of the two *Lento* sections is mostly melody and accompaniment, the *Allegro moderato* is predominately contrapuntal. Most often, the counterpoint in the *Allegro moderato* consists of two or three melodic lines played simultaneously; there are no fugal passages, although some imitative passages occur. In the development section of the *Allegro moderato* two themes are presented in counterpoint as occurred in *Sonata* and *Diversion*.

## FORM

The slow-fast-slow-fast format of *Solo* is, on the surface, very similar to the form of the third movement of *Sonata*. Heiden did not, however, have *Sonata* in mind when he composed *Solo*; rather, he was thinking of a piece he had written more recently, *Siena for Cello and Piano* (1961), a one-movement work in the same form as *Solo*. Heiden observed that there are many pieces in this format called "Introduction and Allegro," "Adagio and Rondo," "Adagio and Allegro," "Andantino and Rondo," etc., and decided, when he wrote *Siena*, to apply the name "Siena" to all pieces in this form. He notes, "I invented a name for that form; I called it 'Siena'. . . . I think it's very useful, but nobody else picked it up."<sup>79</sup>

The primary formal difference between *Solo* and the third movement of *Sonata* lies in the organization of themes. In *Sonata*, the *Adagio* themes are integrated into the *Presto* section; in *Solo*, parts of the *Allegro moderato* themes are related to the *Lento* themes, but the *Lento* themes do not appear verbatim in the *Allegro moderato* section.

The form of *Solo* is shown in Figure 7. The opening *Lento* section of *Solo* is a small-scale arch form (ABa), followed by the second half of the *Allegro moderato*, which comprises two themes and a development section. The second *Lento* section reprises the main ideas from the first *Lento*, varied and shortened, leading into the final coda-like section, which focuses on a motive from the *Allegro* A theme before ending with the first A-theme motive (see Figure 7).

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<sup>79</sup>Heiden interview, 12 March 1996. Langosch reports that "Siena" was the title of a painting given to Heiden by a friend. The painting was named after a cat called Siena. (Langosch, 132, footnote 7).

Figure 7: *Solo*, Form Diagram

	<i>Lento</i>			<i>Allegro moderato</i>		Development		
themes:	A	B	a	A	B	dev. of B	T	A and B combined
meas. nos.:	1	7	11	17	50	64	78	81
keys:	c	a	b	g	d			
<hr/>								
	(Development)		<i>Lento</i>		<i>Allegro molto</i>		<i>Vivace</i>	
themes:	dev. of A motives	B mat.	a	b'	a''	A material		
meas. nos.:	102	133	143	147	150	154	166	170
keys:			c	d		b	d	c

## ANALYSIS

The opening *Lento* section of *Solo* begins with a majestic, double-dotted quarter-note, sixteenth-note figure that evolves into a lyrical melody in the second and third measures. After a cadence in measure 4, the melody becomes more active, emphasizing sixteenth-note activity (measures 4 and 6) and syncopation (measure 5). The angular contour and chromatic intervals of the *Lento* A theme give it a somewhat dissonant quality (see Example 56).

The accompaniment to the A theme is almost exclusively made up of expanding-interval ideas. In measures 1–3, the accompaniment features a C pedal note paired with notes that move in stepwise motion away from C (B<sup>b</sup>, A, G<sup>#</sup>, G, G<sup>b</sup>). Expanding intervals occur in measure 5 as well, moving away from a stationary E<sup>b</sup>. In addition, numerous examples of major/minor ambiguity can be found in the first six measures of *Solo*, mostly involving major and minor thirds (see Example 56).

As the saxophone cadences in measure 7 (rehearsal number 1), the piano begins the B segment of the *Lento* section. This scalar melody begins softly and has a slightly mysterious quality, moving up the scale a minor third and back down, then up a tritone and back; Heiden creates major/minor ambiguity by altering some notes in the descending scale (see Example 56). The saxophone takes over the scalar melody in measure 8 in accelerating note-values, moving up a tritone and back, and then running up a diminished scale almost two octaves.<sup>80</sup>

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<sup>80</sup>The diminished scale is also known as the octatonic scale.

Example 56: *Solo, Lento* A melody and accompaniment, mm. 1–7

The musical score for Example 56, measures 1-7, is written for Alto Sax in Eb and Piano. The tempo is Lento (♩ = 60). The key signature has two flats (Bb, Eb). The time signature is 4/4. Measure 1 starts with a forte (f) dynamic. The saxophone line features a fanfare-like rhythm with marcato accents. The piano accompaniment features a brilliant sounding chord. The score includes a crescendo in measure 8 and a first ending bracket in measure 11.

A *crescendo* in measure 8 prepares the second half of B (measures 9–10).

Each of these two measures begins in the majestic character of measure 1—with a fanfare-like rhythm, *forte* dynamic, *marcato* accents, and a brilliant sounding chord in the piano—and is followed by a descending stepwise sequence in sixteenth notes that features the intervals of sevenths and half steps.

In measure 11 (rehearsal number 2), the saxophone line cadences and the piano restates the majestic beginning of the A melody ('a'); as in measure 7, Heiden connects the B and 'a' segments using elision. The abbreviated restatement of A starts a major third higher than in measure 1 and is varied slightly, following the contour of the original, but using different intervals. The



saxophone takes over the melody in measure 12 and brings the opening *Lento* gently to a close in measure 16 (see Example 57).

As in the first six measures, measures 9–16 contain several examples of major/minor ambiguity involving thirds. For example, in measure 12, the diad G–B moves down a minor third to E–G#, causing ambiguity between the G and G#. Heiden repeats this harmonic gesture a half step lower in measure 13, on beats 3 and 4 (see Example 57). The last chord of the *Lento* also contains this ambiguity, as the G and A<sup>b</sup> in the piano chord form enharmonic major and minor sixths with the bass note C<sup>b</sup> (measure 16) (see Example 57).

Example 57: *Solo, Lento*, mm. 12–16

The piano initiates the *Allegro moderato* section in measure 17 with an idea that behaves as a head motive, preparing the beginning of the A theme in the saxophone in measure 18 (see Example 58). The A theme comprises seven motives and spans 32 measures (measure 17 through the downbeat of measure 49). Heiden uses the head motive to frame the A theme and divide it into two sections; it occurs at the beginning of the theme (measure 17), at the midpoint (measure 31), and at the end (measure 48).

The saxophone begins the A theme of the *Allegro moderato* section with motive 'a,' an ascending variation of the head motive (see Example 58, motive a).

Example 58: *Solo, Allegro moderato*, A theme, head motive and motive a, mm. 17–19

The musical score is for the *Allegro moderato* section, marked with a tempo of  $\text{♩} = 108$ . It consists of three staves: a single treble staff at the top for the saxophone, and a grand staff (treble and bass clefs) below for the piano. Measure 17 is the starting point. The piano part begins with a triplet of eighth notes in the right hand, marked *p* (piano). The saxophone part enters in measure 18 with motive 'a', an ascending eighth-note scale starting on G4, marked *p*. The piano accompaniment continues with a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. Measure 19 shows the saxophone continuing its ascending line, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

Motive 'a' is developed for six measures before the saxophone takes up a new ascending, scalar motive in measure 24 that works its way into a diminished scale (see Example 59a). The saxophone sequences motive 'b' a third higher in measures 26–27, leading into motive 'c' in measure 28, which is essentially identical to the motive played by the saxophone in measures 9–10 in the *Lento* section (see Example 59b). In measure 30, the piano drops out as the saxophone reiterates the head motive, marking the halfway point in the presentation of A-theme motives.

Example 59: *Solo*a) *Allegro moderato*, A theme, motive b, mm. 24–25

b

b) *Allegro moderato*, A theme, motive c, mm. 28–29

c

The piano overlaps the end of the saxophone's head-motive statement with pick-up notes to motive 'd' (measures 31–32), which features wide intervals and syncopation. At the end of measure 33, the saxophone takes up an inverted variation of the 'd' motive (see Example 60a), followed by a new motive (motive e) in measures 40–42 that features descending sevenths, staccato repeated notes, and expanding intervals (see Example 60b).

Example 60: *Solo*:a) *Allegro moderato*, A theme, motive d', mm. 36–38

Example 60a shows measures 36–38 of the A theme in *Allegro moderato*. The music is in 2/4 time and D major. The piano part provides a steady eighth-note accompaniment. The solo part introduces motive 'd' in measure 36, marked piano (*p*). The motif consists of an ascending eighth-note scale followed by a descending eighth-note scale.

b) *Allegro moderato*, A theme, motive e, mm. 40–41

Example 60b shows measures 40–41 of the A theme in *Allegro moderato*. The music is in 2/4 time and D major. The piano part continues with the eighth-note accompaniment. The solo part introduces motive 'e' in measure 40, marked forte (*f*). The motif consists of an ascending eighth-note scale followed by a descending eighth-note scale.

The texture changes with the arrival of motive 'f' in measure 43, with block chords in the piano instead of an eighth-note line (see Example 61, motive f). The circular 'f' motive (measure 43) features an ascending minor third followed by stepwise motion; its rhythm is the same as the beginning of motive 'd'. Motive 'f' is one measure long and sequences up by step in measure 44, leading into motive 'g' in measure 45 (see Example 61, motive f). Motive 'g' is

only six sixteenth notes long, moving in minor thirds and sixths that result in split-third relationships (see Example 61, motive g). The piano rests in measure 46 as the saxophone sequences and deconstructs motive 'g,' winding down to a cadence in measure 48 (rehearsal number 5). The piano re-enters with the head motive to close the A theme section, overlapping the saxophone cadence and reaching its own cadence on D on the downbeat of measure 49.

Example 61: *Solo, Allegro moderato*, A theme, motives f and g, mm. 43–46



One means Heiden employs to shape the lengthy, multiple-motive A theme is carefully controlling the length of each motivic segment. In the first half of the A theme (measures 18–31), Heiden establishes a feeling of stability and regularity by consistently organizing the melody and accompaniment in two-measure units. The second half of the theme (measures 32–48), on the other hand, is constructed in phrase groups that get progressively shorter, creating a sense of acceleration at the end of the A theme (see Figure 8).

Figure 8: *Solo*, A theme (2nd half), length of motivic units in beats

beats per motivic unit:	6	5.5	3	3	2	2	1.5	1.5	1	.75	.75	1
meas. nos.:	34–36	37–39	40–41	41–42	43	44	45	46				47

As the piano cadences on D in measure 49, the saxophone begins the lyrical B theme (see Example 62). At the beginning of the B theme, the saxophone implies 3/4 meter superimposed over the written 2/4 meter (measures 49–52). The piano complements each saxophone note with four descending eighth notes, creating rhythmic displacement. As the saxophone cadences in measure 55, the piano initiates an ascending eighth-note melodic line echoed by the saxophone one measure later. They continue in imitation through measure 63 (see Example 62).

The B theme is based on ideas from the *Lento* section. The saxophone line in measures 49–52 is a syncopated variation of the first five beats of the piece. In measures 55–57, the piano's right hand line is based on the saxophone line from measure 4. The piano melody continues in measures 58–59 with pitch material from the *Allegro moderato* A-theme head motive (measure 17) followed in measures 60–61 with the melodic line from measure 7, beats 3 and 4 transposed down a whole step (compare Example 62 with Examples 56 and 58).

Example 62: *Solo, Allegro moderato*, B theme, mm. 49–63

The musical score for Example 62, *Solo, Allegro moderato*, B theme, measures 49–63, is presented in three systems. The first system (measures 48–52) begins with a piano (p) melody in the right hand and a piano accompaniment in the left hand. The second system (measures 53–58) features a crescendo (cresc.) in the left hand and a mezzo-piano (mp) melody in the right hand. The third system (measures 59–63) includes a decrescendo (dim.) in the left hand and a pianissimo (pp) melody in the right hand. The score is marked with dynamic levels p, p espr., p, cresc., mp, dim., and pp. Measure numbers 48, 53, and 59 are indicated at the start of their respective systems. A box containing the number 5 is placed above measure 48, and a box containing the number 6 is placed above measure 61.

Major/minor ambiguity appears throughout the B-theme section. One especially interesting example is the melodic line initiated by the piano in measure 55 which begins in G# minor, implying scale degrees 5-1-2-3, followed

by the same gesture a major seventh higher--5-1-2-3 in G minor. Embedded within the line, overlapping the G# minor and G minor fragments, is an ascending G major triad. The result is double ambiguity; G# minor shifts to G major through a common tone--B--which is, in turn, altered to make G minor (see Example 62).

The imitative texture of measures 55–63 gives way to a texture of melody and accompaniment in measure 64 (rehearsal number 6). A split-third chord--a B<sup>b</sup> minor triad with D in the bass--in a dotted-quarter, eighth-note rhythm is answered by the saxophone in measure 65 with a line of five ascending perfect fourths. The piano repeats its rhythm twice in rhythmic displacement (measures 66–70) while the saxophone develops and extends a second ascending perfect-fourths line (measures 68–71).

A symmetrical, six-measure phrase in measures 72–77 builds to the climax of the B section on the downbeat of measure 78 (rehearsal number 7). The piano begins both halves of this phrase with the dotted-quarter, eighth-note rhythm from measure 64, as the saxophone continues to develop its lyrical line. Major/minor ambiguity occurs as the first three-measure segment (measures 72–74) begins with an E<sup>b</sup> major sonority and the second segment (measure 75–77) begins with the same voicing of an E<sup>b</sup> minor sonority. Heiden's use of cluster sonorities in measures 73 and 76 is also noteworthy; among his works involving saxophone this type of sonority is extremely rare (see Example 63).



Example 63: *Solo, piano, mm. 72–77*

The piano's dotted-quarter, eighth-note rhythm in measures 78–80 serves as a transition to the development section. The beginning of the development features the *Allegro* A and B themes stated together in counterpoint. In measure 81, the saxophone reintroduces and develops motive 'a' of the A theme while, in measure 82, the piano begins restating the B theme a major sixth higher than its original pitch level. After eight measures, the saxophone takes over the B theme and the piano begins developing motive 'a' of the A theme (measure 88; rehearsal number 8); here, the saxophone simply continues the B theme where the piano left off. The piano imitates the saxophone briefly in measures 94–95 before reiterating, in measures 97–101, the dotted-quarter, eighth-note block chords that originally occurred in measure 64. In all, the restatement of B continues for 20 measures (measures 82–101) with only slight variation, building to a local peak on the downbeat of measure 102.

As the development continues, the ensemble further develops the A theme. In measure 102, the saxophone begins restating a slight variation of motive 'b' of the A theme, and the piano plays the original 'b'-motive accompaniment. The saxophone line moves directly into a restatement of the A-

theme's 'c' motive in measure 106, while the piano takes up the 'b' motive in counterpoint with the saxophone. As the piano continues with 'b,' the saxophone sequences 'c' in measures 106–109 leading into an inverted variation of 'e' in measures 110–112.

Measures 114–121 consist of a slightly varied return of motive 'd' material originally presented in measures 32–39. As before, the piano introduces the motive and the saxophone echoes, but here the saxophone statement of 'd' is not inverted as it was in measures 34–39. The piano accompanies the saxophone in measures 117–121 with a subtle variation of its original accompaniment line.

The development of motive 'd' leads directly into motive 'f' in measure 122, which is sequenced and developed a little, connecting to motive 'g' (measure 126). The piano accompanies motive 'g' with a rhythmic augmentation of 'c' that appeared in the A section as the accompaniment to motive 'e'. The volume builds as motive 'g' is developed, leading to a sequence of a fragment from 'b' in measures 130–132.

The gradual build-up in the contrapuntal texture that began in measure 82 reaches a climax in measure 133 (rehearsal number 11) when the saxophone and piano arrive together *fortissimo* on the dotted-quarter, eighth-note figure from the B section. They reiterate this figure in measure 136 before the saxophone ascends via a B-theme line to state the dotted-quarter, eighth-note figure alone, reaching its altissimo A<sup>b</sup>, the highest note of the piece thus far. As the saxophone sustains its final high note, the piano plays three *fortissimo*, split-third chords bringing the development, and the *Allegro moderato*, to a close (measures 140–142).

After a pause, the *Lento* returns in measure 143. The first phrase of the *Tempo I* section begins identically to the opening *Lento*, but is varied and truncated. The B segment of the *Lento* returns in the piano in measure 147, a perfect fourth higher than in measure 7; as before, the saxophone takes the lead after one measure, but now plays B in inversion and sequences it a minor third higher in measure 149. B is truncated as the saxophone returns to the A theme in measure 150, playing the opening gesture in inversion. Here, the second part of A is revisited in measures 151–153 and is extended, coming to rest on a fermata at the end of measure 153.

The saxophone pick-up notes to measure 154 initiate the return of *Allegro* material for the final *Allegro molto* section. Motive 'e,' the only A theme motive not fully stated in the development, is the main subject of the *Allegro molto* section. In measures 154–156, motive 'e' and the accompanying piano bass notes briefly create hemiola with two groups of three beats each in the written 2/4 meter. The saxophone begins an ascending scalar run, a variation of 'b,' in measure 157, and the piano follows one beat later. These lines lead to measure 161 where the saxophone takes up the 'e' motive again, sequencing it upwards, increasing in volume and accelerating to *Vivace* in measure 165. In measures 161–165, the piano accompaniment seems to be derived from the accompaniment in measure 12 of the *Lento* section.

The *Vivace* segment (measures 166–170) is the final dash to the end of the piece. In measures 166–167, the piano reiterates the head motive from the *Allegro moderato*. Two measures later, the saxophone echoes the piano a whole step lower, *fff*. The piano sets up the ending of the piece with a split-third chord

in the penultimate measure, and the saxophone responds with a final fanfare-like gesture up to its altissimo A, its highest note of the piece. The piano punctuates the end of the piece with a four-note, arpeggiated flourish down to octave Cs in the low register with a B added (see Example 64, below).

As with *Sonata*, an examination of the ending of *Solo* reveals how Heiden creates a sense of cadence. *Solo* begins with C as its tonal center and the tonality of C is re-established three measures from the end of the piece (measure 168) with the saxophone's restatement of the *Allegro* head motive. The chord in measure 169 is an interesting example of the kind of ambiguous sonority that occurs frequently in Heiden's music: it contains a C major triad along with two pairs of major and minor thirds--A to C/D<sup>b</sup>, and C/D<sup>b</sup> to E--creating a chord that looks like a C major triad with D<sup>b</sup> and A added, but sounds like an A dominant seventh chord with an augmented ninth (see Example 64). The descending arpeggio that leads into the final downbeat also contains a split third; enharmonically, it is a B triad with major and minor thirds. This final arpeggio creates a cadential gesture to C by virtue of the fact that it contains the leading tone to C as well as notes that are neighbors to the notes in a C major triad (see Example 64). As in both *Sonata* and *Diversion*, the end of *Solo* is punctuated by the tonic played in octaves, although Heiden creates a little dissonance by adding the leading tone to the final tonic octaves, reflecting the slightly more dissonant harmonic language of the piece.

Example 64: *Solo, Vivace*, mm. 166–170

The musical score for Example 64, *Solo, Vivace*, mm. 166–170, is presented in two systems. The first system (mm. 166–167) features a treble staff with a *Vivace* tempo marking and a *ff* dynamic, and a grand staff (treble and bass) with a *Vivace* tempo marking and a *f* dynamic. The second system (mm. 167–170) continues the piece, with the treble staff marked *fff* and the grand staff marked *ff*. The piece concludes with a double bar line and repeat dots.

## PERFORMANCE CONSIDERATIONS

Heiden's *Solo for Alto Saxophone and Piano* is four-and-a-half to five minutes long--roughly equal in length to one movement of his *Sonata for E-flat Saxophone and Piano*. The difficulty level of *Solo* is similar to *Sonata*, although the saxophone part contains passages that are technically more difficult than any found in *Sonata*. In *Solo*, Heiden's writing for the saxophone is generally more angular, and the three altissimo notes in the saxophone part are more integral to the success of the composition than the lone altissimo G at the end of *Sonata*. The use of altissimo in this 1969 work is reflective of the increasing awareness among composers and performers of the saxophone's potential.

The few errors in the published music for *Solo for Alto Saxophone and Piano* are printing errors found by comparing the published saxophone and piano parts, and the manuscript parts. The list of errata is followed by "Suggestions for Performance."

## ERRATA:

### Saxophone Part

- m. 69: change second note to eighth note
- m. 75: add *mf*
- m. 153: add *rit.*
- m. 160: move *accel.* to m. 164, beat 1
- m. 161: add 2/4 meter sign

### Piano

- m. 2: left hand, tie low C quarter note and half note
- mm. 101-102: move rehearsal number 9 to the beginning of m. 102
- m. 128: right hand, fourth note should be E<sup>b</sup>
- m. 165: move *accel.* to m. 164, beat 1
- m. 166: add rehearsal number 14 at the beginning of m. 166

### SUGGESTIONS FOR PERFORMANCE

Unlike *Diversion*, the metronome markings on the published music of *Solo* are reliable. However, since Heiden has stated that his tempo markings are conservative, Eugene Rousseau recommends that performers play the *Allegro moderato* and *Allegro molto* sections faster than indicated if they are able.<sup>81</sup> On the recordings by Rousseau and Kenneth Tse, the tempo of the *Allegro moderato*—which is marked ♩ = 108—is between ♩ = 112 and 116. Rousseau and Tse both begin the *Allegro molto* around ♩ = 126, slightly faster than the marked tempo of 120. As in the third movement of the *Sonata*, the *Allegro molto* at the end of the piece consists of *Allegro moderato* material at a faster tempo. Therefore, a primary concern in the *Allegro molto* is that the tempo be faster than the *Allegro moderato*, giving the material a different musical meaning. Ultimately the tempos of the *Allegro moderato* and *Allegro molto* depend on the ability of the performers to play the most difficult figures in a manner that does not sound rushed.

There are a number of interpretive considerations in the *Lento* section that

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<sup>81</sup>Rousseau interview, 19 July 1996.

begins *Solo*. The opening of *Solo* should be majestic in character, as indicated by the *forte* dynamic, the double-dotted rhythm in the saxophone, and the strong pedal point C on beats 2 and 4 of measure 1. The music becomes more lyrical in measure 2, returning to the majestic character of the opening in measures 9–11. In keeping with this character, the saxophonist should make a little space before the upbeat of 1 in both measures 9 and 10.

Breathing and tempo must be considered in two places in the *Lento* section. Between measure 1 and the cadence in measure 7 (rehearsal number 1), the saxophonist should need only one breath, which may be taken just before beat 3 of measure 3. In measure 8, the saxophonist must be careful not to speed up; the rhythm of the line naturally accelerates, moving from sixteenth notes to sextuplets to thirty-second notes, making an *accelerando* unnecessary. In the last phrase of the *Lento* (measures 12–16), one breath is needed and may be taken in measure 14 before beat 3. As the section draws to a close (measures 14–16), it is neither necessary nor desirable to slow down in preparation for the *Allegro moderato* since the music slows naturally without a *ritardando*.

A question of style arises at the beginning of the *Allegro moderato* due to the lack of articulation markings in the saxophone part. The saxophonist should imitate the articulations in the piano part, playing *staccato* sixteenth notes and long eighth notes throughout the two *Allegro* sections.

At the beginning of the *Allegro moderato* B theme, interpretive concerns include the first two notes of the theme and the rhythmic displacement in measures 49–51. Eugene Rousseau relates the following anecdote concerning the saxophonist's interpretation of the B theme's first two notes (measures 49–50; see



## Example 65):

When we read it through, the manuscript, the first time, when we got to number 5 and I played those two notes, he [Heiden] said, 'I want them quiet . . . is it possible that you could get a different tone color on those two notes?' without really knowing about the alternate fingering. I played the alternate D and the alternate E<sup>b</sup> and he liked it. For a long time I played the D and E<sup>b</sup> side keys without vibrato just for that different color.<sup>82</sup>

The fingerings suggested by Rousseau for measures 49–50 are the following:

side D:	LSK 2	side E <sup>b</sup> :	LSK 1, 2
$\begin{array}{c} \circ \\ \bullet \\ \circ \\ \hline \circ \\ \circ \\ \circ \end{array}$		$\begin{array}{c} \circ \\ \bullet \\ \circ \\ \hline \circ \\ \circ \\ \circ \end{array}$	
		RSK 1	$\begin{array}{c} \circ \\ \bullet \\ \circ \\ \hline \circ \\ \circ \\ \circ \end{array}$

The rhythmic displacement in measures 49–51 may be handled two ways. One solution is to count groups of three quarter-note beats from the downbeat of measure 49 to the downbeat of measure 51. Another approach is to feel the 2/4 meter as one beat per measure for the entire B section (measures 49–77) to create a more flowing approach to the lyrical melodies in this section.

Example 65: *Solo*, B theme, mm. 48–52

The musical score for Example 65, Solo, B theme, measures 48–52, is presented for Alto Sax in Eb and Piano. The Alto Sax part begins with a piano (p) dynamic and a fermata over measure 48, followed by a piano (p) dynamic and a fermata over measure 52. The Piano part also begins with a piano (p) dynamic and a fermata over measure 48, followed by a piano (p) dynamic and a fermata over measure 52. The score is in 3/4 time and features a key signature of one flat (Bb).

<sup>82</sup>Ibid.

The *Allegro moderato* is full of syncopation and rhythmic displacement that may be difficult for the performers. In some passages, the saxophonist, after resting a few beats, may become confused about when to re-enter, such as in measures 17–18, 32–33, and 115–116. Likewise, ensemble problems may occur if the players lose confidence about the location of the beat, especially when the pianist plays only upbeats or has unusual groupings of beats, such as in measures 24–30, 49–52, 64–69, 97–101, and 102–106. The prevalence of syncopation and rhythmic displacement in *Solo* requires both players to know thoroughly how their parts fit together.

One of the characteristics of Heiden's writing for saxophone in *Solo* that differentiates it from *Sonata* is his use of wide intervals. Descending fifths, sixths, and sevenths figure prominently in the sixteenth-note lines of the *Allegro A* theme and are a significant technical challenge for the saxophonist. Of these wide intervals, those that cause the most most technical problems fall into two categories: intervals that cross from above middle D to below middle D, and large, descending intervals where both notes are above or include middle D.

The first type of descending, large leap--intervals that cross the register break at middle D--occurs in measures 10, 28–29, 40–42, 107, 112, 117, 119–120, 126–129, and 161–163. Some of the most common problems with this type of slurred, descending leap are the lower note may speak late or not at all, one or both of the notes may be flat, and the interval may not sound cleanly.

Playing this first type of large, descending leap cleanly depends on three factors. The first factor is the shape of the saxophonist's embouchure and oral cavity; these should be set in a way that allows the saxophonist to produce

descending, slurred octaves across the C#/D register break without making any noticeable changes in embouchure or oral cavity shape. Second, these intervals require a quick octave key thumb motion, which can be achieved if the saxophonist practices releasing the octave key earlier than seems necessary. Last, some intervals may not sound clearly if the saxophonist's finger movements are not properly synchronized, causing a blip--a short unintended pitch between two notes. When this occurs, the saxophonist should check the timing of his or her finger movements and make any necessary adjustments. Given sufficient practice, a saxophonist who employs the proper embouchure and oral cavity set, a quick octave-key thumb, and properly synchronized fingers will be able to play the large leaps that cross the C#/D register break with ease.

The second type of wide interval leap--descending fifths, sixths, and sevenths where both notes are above or include middle D--occurs in measures 9-10, 40, 45-46, 106, 108-109, 118, and 162-165. As with the first type of large leaps, embouchure and oral cavity shape, and properly synchronized fingers are factors in whether or not these intervals speak cleanly. A third factor also involves the operation of the octave key since these intervals cross high G# and A--the register break for the saxophone's two octave keys. When playing these descending intervals the saxophonist lowers his or her left hand third finger, causing one octave vent to open and the other to close. If the saxophonist moves this finger a fraction of a second too early, the lower note of the interval will not speak and an inadvertant harmonic will result. Therefore, one technique for mastering these intervals is for the saxophonist to practice depressing his or

her left hand third finger a little later than feels necessary.

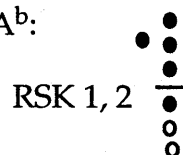
Another technical difficulty for many saxophonists is playing the repeated *staccato* sixteenth notes in motive 'a' of the *Allegro A* theme (measures 18–23). If the saxophonist does not maintain the proper oral cavity shape, poor tone quality and response will result. The solution is to articulate lightly, maintaining the proper tongue position which can be practiced by playing *staccato* sixteenth notes on the mouthpiece alone, sustaining a concert A pitch.<sup>83</sup> This exercise is difficult since *staccato* articulation often causes changes in oral cavity position that result in a higher mouthpiece pitch; its purpose is to help the saxophonist learn to maintain an oral cavity position that produces *staccato* notes with a good tone.

In addition to the difficulties presented by the large leaps and *staccato* articulation in the *Allegro A* theme, the sixteenth-note lines in the *Allegro* sections are very challenging due to their highly chromatic nature. Most saxophonists will find that these lines must be practiced very slowly and accurately before they can be played correctly at a fast tempo. One particularly challenging technical passage that does not contain large leaps occurs in measures 130–133, where a four-note contour occurs five times, subtly changing by one or two notes with each repetition. This passage is made more difficult by the fact that it is at the end of a long, difficult phrase when physical and mental fatigue are more likely to hamper the saxophonist's efforts. The saxophonist must take an especially big breath in measure 116 to be able to reach the end of the phrase in measure 135.

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<sup>83</sup>This recommended pitch applies only to alto saxophone.

As the *Allegro moderato* reaches its climax in measure 133–142, the saxophonist may build a little suspense leading up to the altissimo A<sup>b</sup> in measure 140 by broadening the ascending eighth-note line in measures 137–138. In addition, the saxophonist should be sure not to clip short the eighth note B on the downbeat of measure 137. Approaching the altissimo A<sup>b</sup> (measure 140) is made a little easier by using side C in measure 139, since side C leads easily into the best fingering for the A<sup>b</sup>:



As at the end of *Sonata*, it may be necessary to practice the leap from C to altissimo A<sup>b</sup> leaving a little space and using a breath attack on the A<sup>b</sup>, although with practice it is possible to slur these two notes.

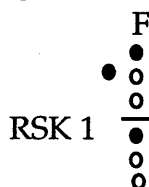
The altissimo notes at the end of *Solo* also warrant consideration.

Approaching the altissimo G on the downbeat of measure 166, the saxophonist should use the front E fingering; from there, two fingerings work well for G (the same two noted for the end of *Sonata*):

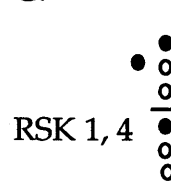
front E:



G:



G:



Likewise, the final F# to altissimo A (measure 169) may be played at least two different ways:

1) F#:	A:	2) F#:	A:

Comparing the two options, the first F# is more resistant and therefore more difficult to articulate cleanly than the second, but the first A speaks more easily than the second. In the second option, the F# speaks more easily and the A may be better in tune, although it is more likely to crack than the first.

One final interpretive concern in *Solo* is the placement of the *accelerando* before the final *Vivace* (measure 165–166). Comparison of the published saxophone and piano parts reveals that the *accelerando* is notated in different measures in the two parts; it is located in measure 158 in the saxophone part and measure 165 in the piano part. In the manuscript, the *accelerando* is marked in measure 164 in both parts; therefore, it should be placed in measure 164 in both published parts.<sup>84</sup> Given Heiden's statement, quoted earlier, that he tends to mark *accelerandos* later than he really wants them, the performers should begin the *accelerando* before measure 164, possibly as early as measure 161.

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<sup>84</sup>The misplacement of the *accelerando* in the published saxophone part is clearly due to the fact that in the manuscript parts Heiden placed this marking above the staff instead of below, as is customary. The location of the *accelerando* marking in the published saxophone part is the measure that appears in the manuscript directly above measure 164, the measure to which the *accelerando* belongs.

**CHAPTER IV**  
**FANTASIA CONCERTANTE FOR ALTO SAXOPHONE,  
WINDS AND PERCUSSION (1987)**

**HISTORICAL BACKGROUND**

Fifty years after composing *Sonata for E-flat Saxophone and Piano*, Bernhard Heiden composed *Fantasia Concertante for Alto Saxophone, Winds and Percussion*. As with *Intrada for Woodwind Quintet and Alto Saxophone*, *Fantasia Concertante* was commissioned by the National Association of College Wind and Percussion Instructors. Like *Intrada*, the original commission was for a slightly different ensemble, in this case for concert band. When asked to write a band piece, Heiden indicated that he would like to write something that included a saxophone soloist, and NACWPI assented. The resultant piece, dedicated to Eugene Rousseau, is for alto saxophone and a chamber group of 18 or 19 players (see Figure 9).

Figure 9: *Fantasia Concertante*, instrumentation

Alto Saxophone Solo	3 Horns in F
Piccolo	2 Trumpets in C
2 Flutes	1 Bass Trombone
2 Oboes (2nd also English Horn)	Timpani
2 Clarinets in B <sup>b</sup> (2nd also Bass Clarinet)	Percussion (2 players)
2 Bassoons	1 Contrabass (optional)

The instrumentation of *Fantasia Concertante* is unusual for a piece that was originally to be for band. In fact, the source of this grouping of instruments was the orchestra. Heiden states, "I thought of it as the wind section of a symphony orchestra. You see the double woodwinds, the small brass--actually, that is how it should be played."<sup>85</sup> *Fantasia Concertante* was performed in this setting by Eugene Rousseau with the Tokyo Metropolitan Symphony Orchestra at the 9th World Saxophone Congress on August 12, 1988, in Yokohama, Japan, with Heiden present. The premier performance took place at Indiana University on April 5, 1988, with Eugene Rousseau and the Indiana University Symphonic Band conducted by Ray Cramer. This same group performed *Fantasia Concertante* again on April 22, 1988, at the 1988 Music Educators National Conference meeting in Indianapolis. *Fantasia Concertante* was published by MMB Music, Inc. in 1989 and has been recorded twice by Eugene Rousseau--with winds and percussion on *Saxophone Vocalise* (Delos DE 3188) and with piano on *Saxophone Masterpieces* (RIAX RICA-1001).

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<sup>85</sup>Heiden interview. 12 March 1996.



## ANALYSIS--Overview

### Form and Themes

*Fantasia Concertante*, like *Diversion*, is a one-movement work with several themes set in contrasting sections. The themes of *Fantasia Concertante* are highly chromatic, each modulating at least once in the course of its initial presentation. As in Heiden's other works for saxophone, a great deal of thematic unity is evident. In addition, each section contains a significant amount of development that includes thematic material from earlier sections.

### Rhythm and Meter

As in *Diversion*, Heiden employs changes of tempo and meter to delineate the largest sections of *Fantasia Concertante*. Mixed meter occurs occasionally in the three sections of 4/4 meter, including measures of 3/4, 3/8, and 5/4, while the meter in the sections of 3/8 and 2/2 meter remains constant. Like *Sonata* and *Solo*, rhythmic displacement and syncopation are a regular feature of *Fantasia Concertante* with occasional instances of hemiola.

### Harmony and Counterpoint

The harmonic language of *Fantasia Concertante* is similar to that of *Solo*--Heiden begins and ends the piece in the same tonality, but his overall harmonic language is highly chromatic. Most of the themes of *Fantasia Concertante* begin in an identifiable tonality but move away quickly; like *Solo*, much of the piece seems to be continually changing key centers. At the same time, *Fantasia Concertante* also includes a harmonic feature that does not appear in the *Sonata*, *Diversion*, or

*Solo*: segments of static harmony. In these passages, Heiden repeats a single sonority in various rhythms for several measures, providing clear contrast with the constantly shifting harmonies that prevail for most of the piece.

The texture of the *Fantasia Concertante* is predominately contrapuntal, though melody and accompaniment occurs at times. The development sections regularly feature motives from various themes in counterpoint, although there is no place where Heiden states two complete themes simultaneously as in *Sonata* and *Diversion*.

## FORM

Heiden states, "The whole form [of *Fantasia Concertante*] remains vague. That's why it's called 'Fantasia,' because it's not a set form; it remains very sectional."<sup>86</sup> *Fantasia Concertante* is organized in five major sections: *Moderato*, 4/4 meter (measures 1–34); *Allegro*, 3/8 meter (measures 35–199); *Andante sostenuto*, 4/4 meter (measures 200–263); *Allegro vivace*, 2/2 meter (measures 264–371); and *Tempo I*, 4/4 meter (measures 372–401). The first section consists of introductory thematic material followed by the A theme, development of A, and a transition. In each of the three middle sections, Heiden presents two or three new themes followed by a substantial development section. The final section consists of a return of introductory material and the final development of three previously stated ideas. In total, Heiden introduces nine themes in *Fantasia Concertante* plus additional thematic material found in the introduction and three

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<sup>86</sup>Heiden interview, 15 March 1996.

transitions (see Figure 10).

The form diagram in Figure 10 differs significantly with the conclusions regarding the form of *Fantasia Concertante* reached by Michael Schaff in his doctoral document, "The Wind Ensemble Works of Bernhard Heiden." He states, "This single movement piece utilizes three theme groups within an A B C B' A' arch form."<sup>87</sup> The themes Schaff labels A, B, and C correspond to the themes labelled A, B, and C on the diagram below. However, Schaff includes the entire second half of the piece in the section he labels A' (measures 200–401), and he states that the thematic material in this section simply comprises variations of ideas found in the first section of the piece (measures 1–34). This assertion ignores the fact that at least three new thematic ideas are introduced in the last 200 measures of the piece that differ significantly from A-section material. Furthermore, Heiden treats these ideas as independent themes, developing them and repeating some of them in their entirety. Schaff's formal diagram is, therefore, incomplete (see Figure 10).

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<sup>87</sup>Schaff, 73.



## ANALYSIS

*Fantasia Concertante* begins with a three-measure, cadenza-like saxophone solo. This highly chromatic, introductory statement contains much of the motivic material from which the themes of the piece are constructed.<sup>88</sup> This statement is theme-like but is part of a section that is introductory in character (measures 1–11), and is, therefore, considered here to be an introductory theme, not the A theme (see Example 66, below).

The introductory, unaccompanied saxophone theme avoids implying a key center or meter until it converges on concert D on the downbeat of measure 4. One means Heiden uses to remain harmonically vague in measures 1–3 is ambiguity between major and minor thirds, which occurs three times in the line. The opening statement is also quite angular, featuring a number of leaps of a fourth or larger. The varied rhythm of the line, with its tied notes and syncopation, obscures the meter of the first three measures (see Example 66, below)

As the saxophone cadences in measure 4, the winds and percussion enter on D in octaves, beginning their own introductory theme. D is clearly established as tonic by the D to D octave leap at the beginning of this introductory theme; a feeling of metric stability is also established by the quarter-note, half-note, quarter-note rhythm (see Example 67). This stability is short-lived, however, as Heiden leaves the key of D and begins displacing the beat with the

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<sup>88</sup>Schaff contends, "all of the thematic material is derived from the opening three measures" (p. 73). This is an overstatement. He also states that this introductory statement contains all twelve notes of the chromatic scale (p. 74). It contains, however, only ten different pitches; the saxophone's E and F are missing.

third note of the theme. An eighth-note sequence in measure five leads to a cadence on C in measure 6, beat 3 (see Example 67). Here the oboes and clarinets enter with a new motive in counterpoint, with the clarinets imitating the oboes. Both lines are basically static, undulating between two diads a step apart, implying C major and E minor (see Example 67).

Example 66: *Fantasia Concertante*, introductory theme, saxophone, mm. 1–4

Moderato, espressivo (♩ = 66)

Alto Sax in Eb

1

*f*

(freely)

4

*p*

Example 67: *Fantasia Concertante*, introductory material, mm. 4–9

4

*p*

oboes

*mf*

clarinets

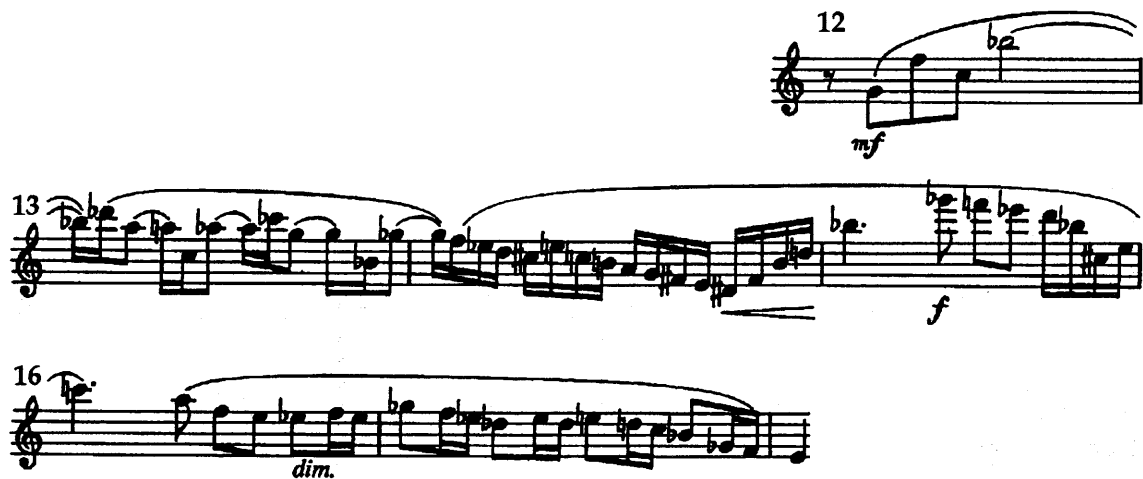
7

*f*

In the introductory section, Heiden avoids confirming 4/4 as the meter until measures 10 and 11. He creates a sense of stability in measures 10 and 11 by emphasizing beats 1 and 3 in the timpani and French horn, and with a cadential gesture ( $E^b-A^b$ ) in the bass instruments, thereby preparing the entrance of the A theme in the saxophone in measure 12.

The A theme (measures 12–17, see Example 68) begins with the saxophone in duet with the timpani. The timpani appears to shift the tonality from  $A^b$  in measure 12 to  $E^b$  in measures 13 and 14; however, the saxophone line does not reinforce this tonal shift.

Example 68: *Fantasia Concertante*, A theme, saxophone, mm. 12–17



The A theme is derived from the saxophone's opening statement in measures 1–3: the opening gesture of A is the motive found at the end of measure 1; the syncopated sequence that follows (measure 13) makes use of four pairs of major and minor thirds like those found in measures 2 and 3; and, several other major-third/minor-third pairs occur in measures 14 and 15. The sequence at the end of the theme, beginning on beat 4 of measure 16, also

emphasizes minor thirds (see Example 68).

As the saxophone cadences on the downbeat of measure 18, Heiden begins developing ideas from the A theme. In measure 18, the trombone takes up the sequence from measure 17, while the saxophone--in counterpoint with the trombone--develops the sequence motive into a two-and-one-half octave diminished scale, ascending to its altissimo B<sup>b</sup> on the downbeat of measure 20. In measure 20, the first trumpet plays a variation of the saxophone's line from measure 18, which the first horn echoes this line six beats later. This trumpet/horn motive (measures 20–22) has roots in the oboe line in measure 6 and the horn line in measures 11–12; it also foreshadows the B theme (measure 35).

In measure 23, the saxophone re-enters, developing the motive stated by the trumpet and horn in measures 20–22. The other instruments drop out and the saxophone continues alone in measures 25–28, developing material from measures 1–3 and the A theme. The saxophone line ascends and *crescendos* to a *fortissimo* high E<sup>b</sup> on the downbeat of measure 29, where the flute initiates a transition section (T1, measures 29–34, see Example 69). The transition, marked *poco animato*, introduces a new motivic idea based on motives heard previously, featuring repeated sixteenth notes, a minor third, and a scalar run borrowed from measures 27–28 of the saxophone line. The woodwinds bounce the transition motives off one another in *stretto* before leading into the B section with an extended, ascending diminished scale (measure 34).



Example 69: *Fantasia Concertante*, Transition (T1), mm. 29–30

The musical score for measures 29–30 of the Transition (T1) in *Fantasia Concertante* is shown. It is marked 'Poco animato'. The flute part begins in measure 29 with a forte (f) dynamic, playing a melodic line of eighth and sixteenth notes. The clarinet part provides a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#). The score ends with a fermata over a final note in measure 30.

The *poco animato* transition (measures 29–34) leads to the B theme (measures 35–46) stated by the saxophone at the beginning of the *Allegro* 3/8 section (measures 35–199) (see Example 70). The B theme is based entirely on motives already presented. The first two measures (35–36) are based on measures 20–21 while the scalar line in measures 37–39 is derived from the saxophone line in measure 27. Measures 40–41 feature melodic split thirds, like those heard in measures 3 and 13, traded quickly between the saxophone and woodwinds. And, the scalar material in measures 42–43 is related to measures 37–39, leading to a restatement of the theme's first two measures a whole step lower (measures 44–45). Harmonically, the B theme begins in F minor but moves away quickly, cadencing in measure 46 on E major. The texture of the B theme is melody and accompaniment in measures 35–39, followed by two imitative measures (measures 40–41), changing to a contrapuntal texture of melody and countermelody for measures 43–45 (see Example 70).

Example 70: *Fantasia Concertante*, B theme, mm. 35–46

Allegro (♩ = 60)

35 *p* *cresc.*

40 *f* *mf* *p*

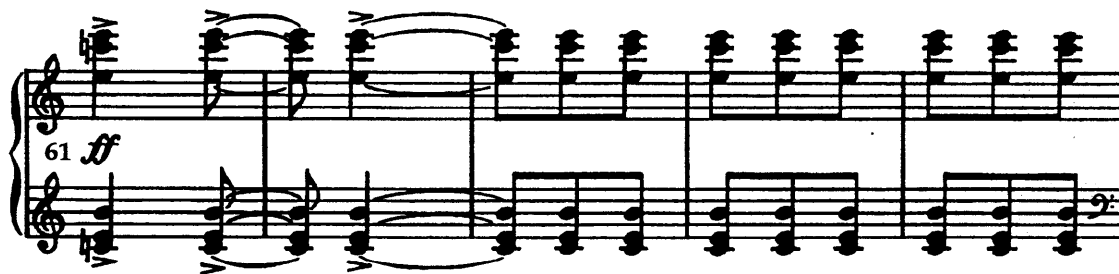
45 *p* *mf*

As the B theme cadences, Heiden begins developing material from previous sections. A variation of the transition motive from measure 29 is developed in imitation in measures 46–51. In measures 52–55, the clarinets reprise their motive from measures 6–8 while the saxophone, in counterpoint with the clarinets, plays a line related to material in measure 18 that also resembles an inversion of the oboe line from measures 6–8 (measures 53–55). In

measure 56, the introduction material from measures 4–5 returns in its original key in a modified rhythm in hemiola against the 3/8 meter.

A second transition (T2) ensues in measures 61–71. Here, Heiden repeats a C major seventh chord in a varied rhythm for nine measures (61–69) before dropping C from the chord in measure 70 and continuing the harmony as an E minor triad for six more measures; among the four works discussed in depth here, this use of a single sonority for several measures is unique to *Fantasia Concertante*. The second transition is connected to earlier material in at least two ways: the rhythm in measures 61–63 and 66–68 is identical to measures 56–58, and the *staccato*, repeated eighth notes echo the *staccato*, repeated sixteenth notes in the first transition at measure 29 (see Example 71).

Example 71: *Fantasia Concertante*, Transition (T2), mm. 61–65



After beginning *fortissimo*, the second transition quiets down in anticipation of the C theme, which the saxophone initiates in measure 72 as the French horns continue softly repeating an E minor triad (see Example 72). The beginning of the C theme is related to the beginning of B: both themes move up and down a major second before moving up a minor third, and both feature ambiguity between major and minor seconds. In the C theme, the saxophone's G# acts as a pivot note; the line begins with major and minor seconds from G#

followed by intervals expanding upwards from G# (measures 72–76). The first half of the theme concludes with a gesture originally played by the first trumpet in measure 50 (measures 75–76) that is echoed in overlapping imitation by the oboe in measures 76–77 (see Example 72).

In the second half of the theme, the clarinets and piccolo lead in measures 77–81 while the saxophone imitates their line a fourth below and one measure later (see Example 72). This portion of the C theme appears to be based on the end of the A theme (saxophone, measure 17, beat 4 to measure 18, beat 1); it has the same general contour and the last four notes are intervallically equivalent.

Example 72: *Fantasia Concertante*, C theme, mm. 72–81

The musical score for Example 72, measures 72–81, is presented in two systems. The first system (measures 72–76) features a piano melody in the treble clef, marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a bass line. The second system (measures 77–81) features a woodwind melody in the treble clef, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues in the grand staff, with the right hand playing chords and the left hand playing a bass line. The key signature has two sharps (F# and C#).

The saxophone's melodic cadence in measure 82 elides with the beginning of a third development section. In measures 82–89, the first half of the C theme is sequenced by flute, oboe, and bassoon, and is picked up by the trombone in measure 89. The saxophone is in counterpoint with these lines (measures 82–92), developing parts of the B theme and working to a local climax in measures 86–89. Hemiola is present in the saxophone line in measures 84–85, and again in measure 91.

The horns enter softly in measure 93, developing rhythmic motives from the second transition (measures 61–71). The saxophone responds in measures 96–102 with its introductory theme (measures 1–3) modified to fit 3/8 meter. A new section within the development is prepared by a brief *calando* measure (measure 103), in which the saxophone plays its scalar idea from measure 42.

The new section within the development is marked by constant sixteenth-note activity, lasting from measures 104–132. In measures 104–110, the flutes and oboes sequence an idea that combines the C theme's syncopation with the first three notes of a minor scale—a contour that occurred in the B theme. The saxophone accompanies measures 104–110 with a perpetual motion line of arpeggiated sixteenth notes which, in measures 104–106, alternates between its B major and D minor triads—a combination that contains four sets of major and minor thirds (B to D and D#, D to F and F#, F and F# to A).

In measures 111–116, the clarinets state a variation of the minor-scale motive (scale degrees 1–2–3) in rhythmic augmentation while the saxophone accompanies with sixteenth-note octaves and *staccato* repeated notes. The saxophone line sequences upwards, reaching *fortissimo* in measure 117 where the

winds sustain an E dominant seventh chord and the saxophone echoes its scalar pattern from measure 43. In measures 117–118, the saxophone creates major/minor ambiguity playing concert pitches G<sup>#</sup> and G, as well as E<sup>b</sup> and E over the E dominant seventh sonority in the winds.

The winds rest in measures 119–126 as the saxophone resumes alternating arpeggios as in measure 104. In this mini-cadenza, the saxophone alternates its E major and G minor triads for two measures before sequencing down in whole steps, reaching its B<sup>b</sup> major triad in measure 123. In measures 123–126, the saxophone creates hemiola by playing the arpeggio in groups of four sixteenth notes against the 3/8 meter, gradually changing from its B<sup>b</sup> major to B<sup>b</sup> minor to A major to C<sup>#</sup> minor.

In measure 127, the texture from measure 104 is inverted; the saxophone plays a variation of the flute and oboe melody from measure 104, while the flutes and clarinets take up the saxophone's undulating sixteenth-note accompaniment. The resultant sonority in measures 127–131 is an F<sup>#</sup> dominant seventh with a flatted ninth. Here, the flutes play their arpeggio in four sixteenth-note groups, creating hemiola over the 3/8 meter as the saxophone had in the previous four measures. The saxophone continues its line in measures 133–137 with development of the C theme's last motive (measures 80–81) as the oboes accompany measures 134–136 with the sixteenth-note octaves played by the saxophone in measures 111–116.

Given the chromatic nature of Heiden's harmonic language, it is surprising to find a circle of fifths chord progression in measures 132–137. The

bass line F–B<sup>b</sup>–E<sup>b</sup>–A<sup>b</sup>–G is played by the second bassoon while the clarinets play a descending half step line that implies F dominant seventh, B<sup>b</sup> major, E<sup>b</sup> dominant seventh, A<sup>b</sup> major, resolving to G major. Heiden's use of this progression is not entirely conventional, however, as the saxophone line adds some unconventional chromaticism.

Measures 140–148 echo measures 93–100 and act as a transition within the development section. The woodwinds reiterate rhythmic motives from the second transition while, in measures 143–145, the saxophone plays a variation of its gesture from measure 1, repeating it a whole step higher and slightly altered in measures 147–149.

In measures 149–160, the piccolo, flutes, and bassoon restate the entire B theme a major second higher than the original statement (measures 35–46). The bass instruments and French horns create hemiola in measures 149–150 with an "oompah" accompanimental figure. At the end of the B theme restatement (measure 160), Heiden continues as in measure 46 with material based on the first transition theme.

In measures 168–199, Heiden continues to develop material heard previously, creating a transition to the new section that begins in measure 200. The woodwinds have fugue-like imitation in measures 168–175 using C-theme material, continuing in measures 176–180 with a 3/8 version of the A-theme motive from measure 17. In measures 180–185, the first trumpet develops the C-theme motive played by the saxophone in measures 75–76; the trombone imitates the trumpet, further developing the same idea in measures 185–192. In

measures 192–193, minor triads in the flutes, oboes, and bassoons descend in half steps over an A pedal-point in the horns, accompanying the piccolo and clarinets in their ascending scalar runs derived from B. Heiden completes the 3/8 section quietly in measures 196–199 with a sustained G# in the flutes and bassoons accompanying a slow, syncopated, cadential gesture in the other woodwinds and the first trumpet that leads into a new section at measure 200.

The third major section of *Fantasia Concertante* begins in measure 200 with a return to 4/4 meter and a new tempo--*Andante sostenuto*. This section comprises three new theme statements and a development section. The D theme, which moves mostly in eighth notes and has a somber quality, is introduced by the saxophone in measures 200–208 accompanied by the marimba playing four-note chords in tremolo. It begins in the key of E<sup>b</sup> minor (concert pitch), but moves away from E<sup>b</sup> in the second measure, cadencing in measure 208 on an A<sup>b</sup> major chord with E<sup>b</sup> in the melody (see Example 73).

The D theme and its accompaniment borrow several motives from other themes. The fourth measure of the theme (measure 203) begins with the gesture played by the bass instruments in measure 4 and is accompanied by the oboes and clarinets echoing their material from measures 6–7. In measures 204–205, the bassoons and marimba play harmonic thirds descending in half steps reminiscent of the woodwind chords in measures 192–195. The melody in the first half of measure 206 is similar to the middle of measure 15 and is followed by the major/minor third idea introduced in measures 2–3. The flutes imitate the saxophone's major/minor thirds in measure 207. Major/minor third ambiguity



occurs several times in the D theme: G<sup>#</sup>-B-G in measure 202, C<sup>#</sup>-E-C in measure 205, G-B<sup>b</sup>-G<sup>b</sup> in measure 206, F-A<sup>b</sup>-F<sup>b</sup> in measure 207, and the concert G<sup>b</sup> and G over the E<sup>b</sup> bass note in measures 200–201. In spite of the numerous examples of connections to other themes, the D theme clearly has enough unique qualities to consider it a separate theme (see Example 73).

Example 73: *Fantasia Concertante*, D theme, mm. 200–208

Andante sostenuto (♩ = 72)

200

204

207

*p* *cresc.* *p* *mf* *dim.* *mf* *p*

As the saxophone sustains the last note of the D theme in measure 208, the clarinets and bassoon reiterate the oboe/clarinet lines from measures 6–7 while the trombone and contrabass play the wide-interval gesture from measure 4. These motives act as a brief transition to the E theme, which begins in the saxophone in measure 209.

The E theme (measures 209–216) features the saxophone and English horn alternating five-note scalar motives; the saxophone leads in measures 209–213, and the English horn leads in measures 213–216. The beginning of the theme, which outlines the first five notes of a diminished scale, may be traced to the saxophone line in measures 18–19. Rhythmically, the E theme is very regular, consisting of two four-bar phrases and containing no syncopation. The saxophone and English horn are accompanied by only one instrument at a time through the E theme: in measures 209–212, the timpani plays the figure it played in measures 10–11; in measures 213–214, the trombone plays the gesture from measure 4; and, in measure 215, the horn alludes to the D theme (see Example 74).

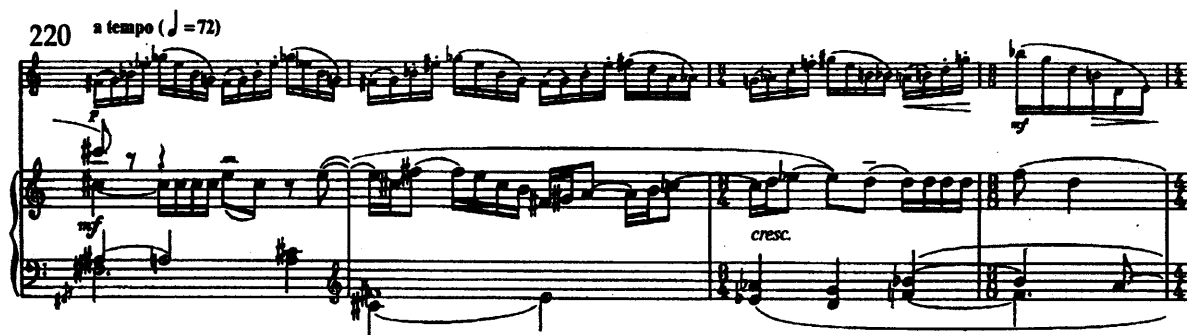
Example 74: *Fantasia Concertante*, E theme, mm. 209–216

The musical score for Example 74, measures 209–216, is presented in two systems. The first system covers measures 209 to 212, and the second system covers measures 213 to 216. The tempo is marked 'poco più mosso' at the beginning of measure 209. The dynamic is 'mf' (mezzo-forte) at the start of measure 209. The piano part features a 'cresc.' (crescendo) marking in measure 212. The violin part also features a 'cresc.' marking in measure 212. The second system begins at measure 213, where the dynamic is 'f' (forte). Both the piano and violin parts have 'dim.' (diminuendo) markings in measure 214. The piano part has a 'dim.' marking in measure 215. The violin part has a 'dim.' marking in measure 215. The score is in 3/4 time and features a piano and a violin.

A brief transition follows the E theme, with the trombone reiterating its motive from measure 4 and the woodwinds passing around an eighth-note line developed from E. This transition leads to another new theme in measure 220.

The first trumpet introduces the F theme in measure 220 while the saxophone accompanies with an arpeggiated sixteenth-note line (see Example 75). The saxophone line begins with a split-third arpeggio—its  $E^b$  triad with major and minor thirds—that is derived from the arpeggio that begins the piece. The first motive of the F theme is a variation of the transition motive from measure 29; in fact, all the pitch material in F (measures 220–223) is derived from the first transition (measures 29–34) while the rhythm of F in measures 221–222 is borrowed from the A section, measures 13 and 26 (see Example 75).

Example 75: *Fantasia Concertante*, F theme, mm. 220–223



As the trumpet arrives at the peak of the F theme in measure 224, the woodwinds take over with a transition idea that may be traced in part to the A theme in measure 15. The saxophone then takes up the F theme in measures 226–231, developing and extending it. Hemiola is present in the woodwind line in measures 224–225, and in the saxophone line in measures 226–227 and 229–230.

Heiden begins a development section in measure 232 with the brass stating a fanfare-like motive that combines the motive from measure 4 and a motive from the end of the F theme (measures 223–224); this combination is repeated a half step higher in measures 235–237. The saxophone replies to each fanfare with an improvisatory triplet line (measures 234 and 237ff).

The English horn enters in measure 239 playing the D theme at its original pitch level, varying it after four measures. The saxophone continues its triplet obbligato line until measure 243, freely incorporating material from earlier in the piece; split-third triads and pairs of major and minor thirds occur several times in the saxophone line in measures 240–243. In measure 245, the saxophone takes up a line from the end of D (measures 206–207) with a brief *ritardando* to prepare

the next section.<sup>89</sup>

In measure 246, the scalar E theme returns a perfect fourth higher than its original key. Roles are reversed compared to measures 209–216 as the first clarinet leads, with more woodwinds joining in measures 248 and 249, and the saxophone follows. Bells echo the saxophone line one beat behind and two octaves higher (measures 246–250). In measure 250, the saxophone takes the lead for the second half of the theme.

As the saxophone line cadences in measure 253, a transition begins that prepares the saxophone cadenza in measure 263. In measure 253, the oboes and clarinets play their motives from measures 6–7, sequencing them in measures 254–255. The first horn recalls a motive from the F theme in measures 255–256, followed by an ascending scalar line in the woodwinds that leads to further development of the oboe line from measures 6–7 (measures 257ff). Most of the winds join in repeating this motive with the inner and outer voices moving in contrary motion until the harmony stabilizes as a perfect fifth on G in measures 260–262. The saxophone re-enters in measure 262, initiating the cadenza with the beginning of the D theme.

The saxophone cadenza in *Fantasia Concertante* (measure 263) is much more substantial in length and difficulty than the original cadenza in *Diversion*. Two grand pauses organize the cadenza into three separate sections with the third section consisting of three smaller segments. After stating the first two measures of the D theme, the saxophone moves into a scalar, sixteenth-note run

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<sup>89</sup>The *ritardando* in measure 245 appears in the piano arrangement but does not appear in the score of the version for winds and percussion.

based on parts of D (measure 202), E (measure 251), and B (measure 90), followed by an ascending arpeggio, derived from beat 4 of measure 14, that moves through G major, F# major, and A minor, arriving on the saxophone's altissimo C. The first grand pause follows.

The second phrase of the cadenza, which is notated as nearly all eighth notes, begins with material based on the fifth measure of D (measure 204) followed by an idea from the A section (beat 4 of measure 26 to beat 1 of measure 27). The saxophone continues with four more beats based on D (measure 204) and a descending line made up of alternating half steps and thirds that leads to low B<sup>b</sup>. At least six pairs of major and minor thirds occur in the second phrase of the cadenza.

After the second grand pause, the saxophone alternates descending and ascending arpeggios in an inverted variation of its F-theme accompaniment figure (measure 220), leading into a melodic idea that appears to combine the oboe's figure from measures 6–7 with the first half of the C theme (measures 73–74). A scalar run based on measure 27 follows, leading into a reiteration of the C-based melodic idea a major third higher than before.

Ascending arpeggio figures initiate the last segment of the cadenza. These chromatically related triads develop into an ascending diminished scale that connects the cadenza to the *Allegro vivace* section (measure 264). This extended ascending diminished scale is like those found in measures 18–20 of the A section, as well as measure 34--the connection between the first transition and the B section.

The fourth major section of *Fantasia Concertante*, in 2/2 meter and marked

*Allegro vivace*, begins in measure 264 with the woodwinds creating an agitated texture, playing an F sonority in *staccato* eighth notes for five measures. The percussion play a prominent role, with soloistic figures traded between the bongos and timpani. In measure 269, the woodwinds continue a half step higher, changing sonorities every two or three measures until the downbeat of measure 276. This *staccato*, eighth-note texture appears to be a development of the *staccato*, sixteenth-note motive from the first transition (measure 29).

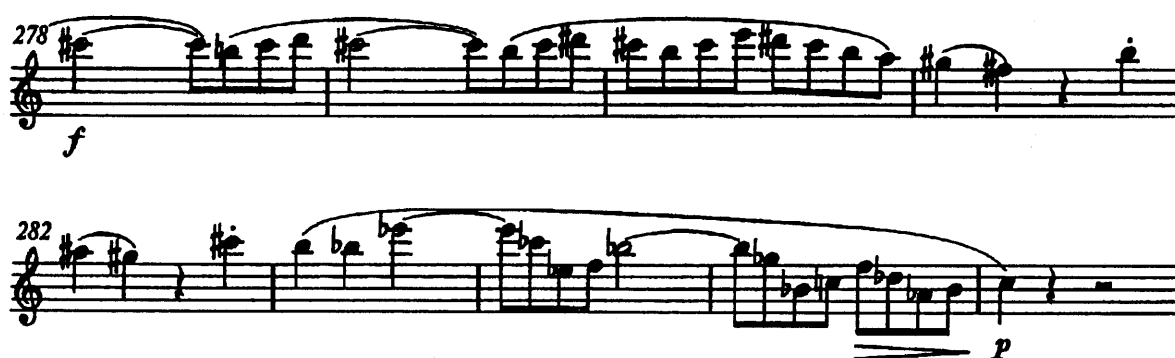
The horns and trombone introduce a new theme--G--in measure 266 that consists of two main motives connected by a descending scale in measure 268. The first motive is the theme's declamatory beginning, leaping down a diminished octave and back up a minor seventh (measures 266–267); the second is a descending perfect fourth in a dotted-quarter, eighth-note rhythm sequenced upwards in minor thirds (measure 269–270) (see Example 76). After the two main motives are stated, the G theme continues in measures 271–276 with a variation of measures 267–271.

Example 76: *Fantasia Concertante*, G theme, horns and trombone, mm. 266–276



On the downbeat of measure 276, the ensemble stops and the saxophone enters with a two-measure, scalar run leading into the H theme (measures 278–286). The H theme, which begins in C major and is more lyrical than the G theme, contains three main motives (see Example 77). The first part of H features a lower-neighbor/upper-neighbor figure that occurs three times. With each repetition the upper neighbor moves a half step higher, expanding from a minor second to a major second to a minor third (measures 278–280). In the second part of H (measures 281–283), a descending, stepwise, quarter-note figure is sequenced upwards by step. The third segment of H (measure 285–286) features a somewhat angular eighth-note figure that was heard as part of the first transition (measure 30, beat 1) and in the E theme in measures 215 and 251. The horns and trombone accompany H with repeated, *staccato* eighth notes like the woodwind accompaniment to the G theme.

Example 77: *Fantasia Concertante*, H theme, saxophone, mm. 278–286



Heiden develops the G theme in measure 286–302 with the trombone and horns reiterating the first part of G in measures 287–288 and 289–290 while the trumpets and woodwinds connect these two statements with an inversion of the scalar run found in measure 268. In measure 291, the saxophone takes the lead



and develops the entire G theme.

In measures 303–310, the first clarinet introduces the last new theme--the I theme--a lyrical theme that moves mostly in quarter notes and whole notes (see Example 78). As in the other themes, motives within the I theme may be traced to other themes, but it is not merely a variation or development of any previously stated theme. The saxophone develops I in measures 311–322 with the horn harmonizing the saxophone line a fourth below for the first six measures (measures 311–316).

Example 78: *Fantasia Concertante*, I theme, clarinet, mm. 303–310



In measure 323–336, the brass accompany quietly with a variation of the rhythms from the second transition (measures 61–71). The saxophone develops scalar material from the previous section in measures 324–328, leading to a restatement of H a half step lower than the original with some variation.

In measure 337, the G theme accompaniment from measure 264 returns with the woodwinds resuming their repeated, *staccato*, eighth-note accompaniment and the percussion returning to a prominent role. Over this texture, the saxophone plays one-measure bursts of sixteenth-note scalar material from the I theme (measures 338–345). In measures 346–349, the

saxophone develops its figure from measures 111–116 featuring octaves and repeated notes; here, the octave interval contracts with each beat—from octave to seventh to sixth to fifth. The brief, scalar bursts return in measures 350–354 with the trumpet and saxophone trading scalar flourishes every two beats. In measures 352–355, the horns add another layer of counterpoint, playing the declamatory first motive of G in *stretto*.

The build-up that began in measure 337 culminates in measure 355 with a *fortissimo*, tutti ensemble statement of the second transition, varied to fit the 2/2 meter. The ensemble repeats a C major triad for eight measures (355–362), calming before the saxophone re-enters in measure 363 with further development of the E theme, which develops into a slight variation of measures 2–3 (measures 367–371). The bassoon and piccolo echo the saxophone two beats later in measures 365–369, beginning a perfect fifth above. In measures 370–371, the ensemble slows, cadencing in measure 372 with the return of *Tempo I*.

The return of *Tempo I* brings a complete return of measures 4–8 of the introduction in the original key, D minor (measures 372–376). The saxophone is in counterpoint with the introductory material, beginning with the H theme in measure 372 and ending with an inverted variation of measure 4 in measure 376. The motive from measure 4 is stated in *stretto* by the brass in measures 376–379, acting as a transition to a more complete, but varied, saxophone statement of H, including its original accompaniment (measures 380–382). The slower tempo of this section results in a more reflective mood than the original statement of H. In measure 383, the saxophone interrupts its restatement of H with the sixteenth-note lines from measure 344.

Heiden begins building intensity in measure 384, as the saxophone states a sequential variation of the syncopated F-theme material from measure 228, accompanied by the dotted-eighth, sixteenth-note line from measures 23–24. The saxophone continues in measures 385–386 with the syncopated diminished scale that occurred in the F theme (measures 229–230) accompanied by a diminished scale in a dotted-eighth, sixteenth-note rhythm. The build-up culminates in measures 387–388 with *fortissimo* block chords in the winds answered by the saxophone in each measure with a triumphant eighth-note line based on motives from measures 15 and 28.

As the triumphant saxophone line cadences in measure 389, the woodwinds begin restating the imitative transition material from measure 29 *stringendo al Fine*. In measures 391–392, the saxophone sequences the descending minor third transition motive, leading to one last reference to the H theme (measures 393–394). The winds push towards the end of the piece, reiterating the minor third motive on each beat of measures 395–396; in measure 396, the harmonization of this motive a minor sixth higher, creating a composite sonority of a triad with major and minor thirds. A saxophone flourish leading to its high G<sup>b</sup> in measure 398 is followed by a brief pause before the saxophone signals the final chord with its altissimo B (concert D). The trumpets and horns enter, followed by the rest of the winds and percussion, sounding a *fortissimo* D chord with no third but with a second added. The snare and bass drums punctuate the end of the piece with a final downbeat.

## PERFORMANCE CONSIDERATIONS

*Fantasia Concertante for Alto Saxophone, Winds, and Percussion* is in many ways Heiden's most difficult piece for saxophone. It is a substantial piece, nearly as long as *Sonata*--around 12' 30"--in a single-movement form. The technical demands on the saxophonist are slightly more challenging than in *Sonata*; as in *Solo*, *Fantasia Concertante* contains more extensive use of the altissimo register and rapidly played large leaps than *Sonata* or *Diversion*. These are used judiciously, however, so this piece, like *Sonata*, may be rated moderately difficult.

The published saxophone part and piano reduction for *Fantasia Concertante* contain numerous errors, for which corrections are listed below. This list of errata was derived from a list compiled by Eugene Rousseau in consultation with Bernhard Heiden, and from comparison of the full score, piano reduction, and saxophone part. Following the list of errata is a section of "Suggestions for Performance."

**ERRATA****Saxophone:**

- m. 3: second note is missing; insert sixteenth-note A between A and C
- m. 13: omit natural sign on A; change next to last note to B<sup>b</sup>
- m. 23: change notes in beats 3–4 to A, G natural, C, B<sup>b</sup>
- m. 27: beat 3, change second note to C<sup>b</sup>; fourth note remains C-natural
- m. 204: change note on upbeat of 2 to E<sup>b</sup>
- m. 222: add natural sign to last note of measure--G
- m. 235: change rhythm to half note tied to eighth, eighth rest,  
quarter rest
- m. 242: change first note to D-natural, third note to C-natural
- m. 263: first line of cadenza, low C is C-natural
- m. 263: second line of cadenza, 3/4 through line, add natural sign to  
C that follows E<sup>b</sup>
- m. 363: misnumbered as m. 263
- m. 372: *Tempo I*, add 4/4 meter sign

## Piano:

- m. 8: right hand, change upbeat of 2 to match upbeat of 1: C#-D# diad
- m. 27: saxophone line, beat 4, change first note to C#
- m. 101: saxophone line, G# should be placed on second note, not first
- m. 103: saxophone line, change second note to F#
- m. 117: add *ff* at beginning of the measure
- m. 126: saxophone line, change C to C#
- m. 150: change right hand G<sup>b</sup> to F<sup>b</sup>
- m. 206: saxophone line, beat 4, change to B<sup>b</sup>
- m. 207: saxophone line, beat 4, change to F-natural
- m. 208: right hand, beat 2, add C below E<sup>b</sup> to match beat 3
- m. 210: saxophone line, add eighth rest on upbeat of 4
- m. 214: misnumbered as m. 114
- m. 221: saxophone line, change fourth note to E<sup>b</sup>
- m. 228: add tie to right hand C octaves on upbeat of 1 to beat 2
- m. 229: saxophone line, change note on beat 4 to A<sup>b</sup>
- m. 230: saxophone line, change upbeat of 1 to D-natural
- m. 241: saxophone line, add *mf* under beat 2
- m. 244: add *f* on beat 1
- m. 263: saxophone cadenza, second line, last beamed group of eighth notes, first two notes are reversed: change to B-B<sup>b</sup>
- m. 263: saxophone cadenza, third line, change third note to A<sup>b</sup>
- m. 263: saxophone cadenza, fifth line, add natural sign to fifth note, B
- m. 283: change right hand top note to B-natural, middle note to G#

- m. 286: right hand chords on each beat, change bottom note to E<sup>b</sup> and middle note to F
- m. 335: saxophone line, change third and fourth notes to G–A
- m. 354: saxophone line, insert quarter rest on beat 2
- m. 372: *Tempo I*, eliminate dot on quarter note in  $\text{♩} = \text{♩}$  symbol; add 4/4 meter sign
- m. 383: saxophone line, B-natural throughout the measure
- m. 386: saxophone line, change next to last note to B<sup>b</sup>
- m. 398: saxophone line, change dotted half note to E<sup>b</sup>; change third grace note to D

Full Score:

- m. 209 and m. 246: add *poco più mosso* (this appears in piano reduction and saxophone part)
- m. 219: add *rit.*
- m. 220: add *a tempo*

## SUGGESTIONS FOR PERFORMANCE

As described in the analysis, *Fantasia Concertante* is written in a sectional form that depends on changes of tempo and meter to help delineate its five major sections. Heiden states, "I think it's a difficult piece musically to hold together. The tempi have to be just right or the piece falls apart."<sup>90</sup> He further observes, "In performance you have to be very careful that it doesn't all wind up in one tempo."<sup>91</sup> Fortunately, in *Fantasia Concertante* the marked tempos are generally correct.

The tempo marked at the beginning of *Fanatsia Concertante* is *Moderato, espressive*, ♩=66. Heiden notes that the unaccompanied opening statement by the saxophone should be, "Very free; it's a cadenza. Really the piece begins here [measure 4]."<sup>92</sup> In measures 12–17, there is minimal accompaniment to the saxophone line, and the saxophonist is alone again in measures 22–28; these passages should also be interpreted freely. As Heiden summarizes, "That whole opening there is a cadenza, more or less."<sup>93</sup>

According to Heiden, in measure 35, at the beginning of the *Allegro*, "One should get the feeling that there is a new tempo arrived at; it should really be

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<sup>90</sup>Heiden interview, 12 February 1998.

<sup>91</sup>Heiden interview, 15 March 1996.

<sup>92</sup>Ibid.

<sup>93</sup>Ibid.



something new."<sup>94</sup> He states that in the transition from the *poco animato* (measures 29–34) to the 3/8 *Allegro* (measure 35ff) it is not desirable to use the sixteenth-note division of the beat as a common factor between the two tempos; rather, the *Allegro* should be a different tempo altogether to emphasize that it is the beginning of a new section.

At the beginning of the *Andante sostenuto* section, the saxophonist must establish the new tempo (measures 200–203). The only accompaniment in these measures is a marimba tremolo whose subtle changes of sonority may make it difficult to hear the pulse of the new tempo, creating the potential for ensemble problems. It is best if the accompanist—on marimba or piano—follows the soloist here.

In measures 200–262, the marked tempos are open to question, as the indicated tempo, ♩ = 72, feels too slow for the figures Heiden has written. The tempos on the Rousseau wind ensemble recording in this section are the following: measures 200–208 are at ♩ = 88, the *poco più mosso* (measures 209–218) is ♩ = 92, the *a tempo* (measures 220–244) is ♩ = 90, and the second *poco più mosso* (measures 246–261) is ♩ = 80.

At the end of the cadenza, the saxophone plays a sixteenth-note run to the downbeat of the *Allegro vivace* section (measure 264). The saxophonist may wish to use this sixteenth-note line to set the new tempo. The main concern in the *Allegro vivace* is that the tempo not go too fast, as some of the saxophone figures are very difficult, especially in measures 276–277 and 344–349; as Rousseau

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<sup>94</sup>Ibid.

remarks, "If it goes too fast, you're going to have a little problem there; it's really fast."<sup>95</sup>

The *Allegro vivace* begins calming in measure 363 with the return of the E theme; the tempo should relax slightly here in anticipation of the *ritardando* in measure 370 that prepares the return to *Tempo I* (♩=66). In the *Tempo I* section (measures 372ff), the tempo should broaden a little in measure 379, anticipating the return of *Allegro vivace* material (the H theme). When the *Allegro vivace* material does return in measure 380, the tempo should move ahead a little to help the music build towards measure 387, broadening in measures 387–388 to heighten this climactic phrase before the *stringendo* in measure 389. In the *stringendo*, the tempo should increase very quickly; on the Rousseau recording of *Fantasia Concertante*, the *stringendo* reaches ♩=126 by measure 395.

Breathing is a challenge for the saxophonist in a few places in *Fantasia Concertante*, most notably in measures 12–20 and 96–142. In measures 12–20, the saxophonist should breathe on the downbeat of measure 14 and after the dotted quarter note in measure 16. If he or she needs another breath, it may be taken after one of the tied quarter notes in measure 18 (see Example 79).

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<sup>95</sup>Rousseau interview, 19 July 1996.

Example 79: *Fantasia Concertante*, saxophone, mm. 12–20,  
suggested breath marks

Alto Sax  
in E $\flat$

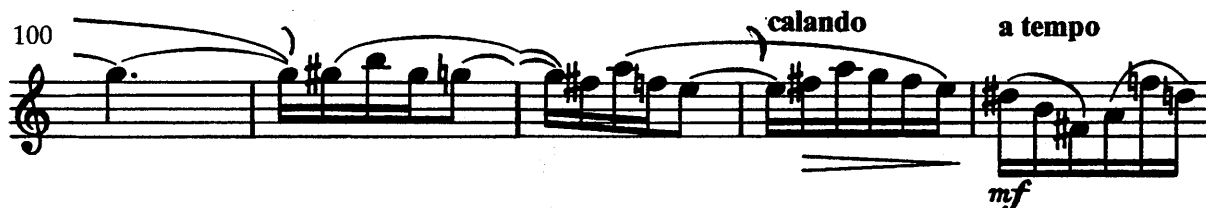
Measures 96–142, are particularly difficult for the saxophonist, not only because the perpetual motion line is technically difficult, but also since there are few opportunities to breathe; Eugene Rousseau notes, “It’s a good place to check your breathing capacity.”<sup>96</sup> In these measures, the saxophonist may breathe on the downbeat of measure 101, and again on the downbeat of measure 103 to take advantage of the *calando* marked in that measure. The saxophonist should also breathe on the downbeats of measures 111, 117, 130, and 133 (see Example 80).

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<sup>96</sup>Ibid.

Example 80: *Fantasia Concertane*, suggested breath marks

a) mm. 100–104



b) mm. 110–111



c) mm. 116–117



d) mm. 127–133



As in *Solo*, Heiden makes extensive use of large leaps in *Fantasia Concertante*. However, only one of the two types of problem intervals discussed in the “Suggestions for Performance” for *Solo* occurs frequently in the *Fantasia*. Surprisingly, there is only one measure with a wide descending interval where both notes are at middle D or above—measure 204. On the other hand, descending large leaps that cross over the middle D/C# register break are found in abundance; these occur in measures 1, 3, 14, 15, 25–26, 111–116, in the cadenza, and in measures 291, 321, 335, 346–349, and 376. As mentioned in the

"Suggestion for Performance" for *Solo*, the best approach for the saxophonist to play these cleanly is to have an embouchure/oral cavity focus that produces octave slurs with ease, release the octave key early, and use properly synchronized finger movements.

Also among the technical difficulties for the saxophonist in *Fantasia Concertante* are three passages that utilize the altissimo register. In measures 19–20, the saxophone line ascends via a diminished scale to altissimo B<sup>b</sup> (see Example 79, above). The following fingering combination works well for the end of this passage:

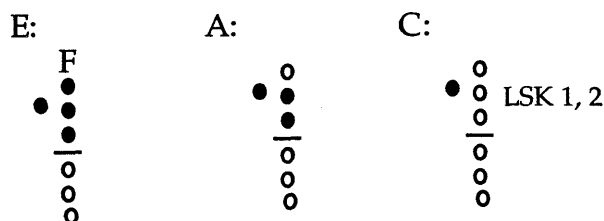
E:	F#:	G:	A:	B <sup>b</sup> :
	RSK 1	RSK 1	RSK 1, 2	RSK 1, 2

The second time the saxophonist ascends into the altissimo register is in the first line of the cadenza, which ends with an arpeggio extending up to altissimo C (see Example 81).

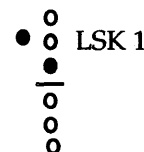
Example 81: *Fantasia Concertante*, m. 263, saxophone cadenza (partial)



Rousseau prefers to slow down on the top three notes of this arpeggio--E, A, C. He states, "To me it should be broader at the top. . . I think it sounds better if you don't go real fast on those notes; that's my interpretation."<sup>97</sup> One combination of fingerings that works well for this arpeggio is the following:



The saxophone part in *Fantasia Concertante* ends with a climactic altissimo B in the saxophone approached by three grace notes--high B, C#, D (measure 398). The altissimo B may be played with the following fingering:



Since the fingering for altissimo B is virtually the same as that for high D, the saxophonist must change his or her oral cavity focus to change from D to B. This may be practiced by alternating between high D and altissimo B using a breath

<sup>97</sup>Ibid.

attack for both notes. In performing this figure, a very light articulation on the altissimo B will help it speak.

The cadenza (measure 263) requires the saxophonist to make a number of interpretive decisions. As in any cadenza, the soloist must control the dynamics and pacing of the cadenza—including the use of space—to create contrast and a sense of drama. Heiden has provided detailed dynamics and the saxophonist should follow them closely. Likewise, he or she should pause generously at the two fermatas indicated at the ends of the first and second phrases of the cadenza. Otherwise, the pacing of the cadenza must be worked out by each individual saxophonist according to his or her interpretation of each phrase.

One final technical feature of *Fantasia Concertante* deserves mention. In measure 119 of the piano reduction, an unusual instruction is given; a sonority is notated with diamond-shaped note heads with the comment, “silently depress keys.” At this point in the version for winds and percussion the snare drum is the only instrument accompanying the saxophone, an effect that is impossible to duplicate on the piano. In the piano reduction, therefore, Heiden asks the pianist to silently press the indicated keys so those piano strings will vibrate sympathetically with the saxophone sound, thereby avoiding complete silence in the accompaniment.

CHAPTER V  
OTHER WORKS FOR SAXOPHONE BY BERNHARD HEIDEN

DUO (1938) FOR ENGLISH HORN AND ALTO SAXOPHONE  
or Oboe and B<sup>b</sup> Clarinet

In 1938, not long after writing *Sonata for E-flat Saxophone and Piano*, Heiden wrote another piece for Larry Teal—a duo for Teal and a mutual friend, Lare Waldrop, oboist with the Detroit Symphony Orchestra. Heiden conceived of *Duo* as a piece that could be played by English horn and alto saxophone, or oboe and B<sup>b</sup> clarinet. The first performance of *Duo* occurred at a meeting of the Bohemians Club in Detroit shortly after it was written and it has probably been performed only one other time. On February 3 and 4, 1982, Heiden's music was featured on two concerts at the University of Wisconsin at Eau Claire, including a performance of *Duo* by Ivar Lunde on English horn and Kay Gainacopulos on alto saxophone. Heiden never sought to have *Duo for English Horn and Alto Saxophone* published and it has not been recorded commercially; as he states, "I considered it an occasional piece for these two friends."<sup>98</sup>

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<sup>98</sup>Heiden interview, 12 February 1996.



## INTRADA FOR WOODWIND QUINTET AND ALTO SAXOPHONE (1970)

In 1970, Heiden included alto saxophone in two commissioned works, *Intrada for Woodwind Quintet and Alto Saxophone* and *Partita for Orchestra*. *Intrada* was the result of a commission from the National Association of College Wind and Percussion Instructors (NACWPI), although the original commission was for a woodwind quintet. Heiden recounts:

They asked me to write a woodwind quintet; I said that I was really not interested because I had written a couple of pieces for woodwind quintet and I find it always a difficult medium. But I had the idea that by adding a saxophone I could overcome this vast discrepancy in the colors of the woodwind quintet which is so hard to make to blend.<sup>99</sup>

Although no dedication appears on the published score, Heiden wrote *Intrada* for Eugene Rousseau and the American Woodwind Quintet, a group of Indiana University faculty members (Harry Houdeshell, flute; Jerry Sirucek, oboe; Earl Bates, clarinet; Leonard Sharrow, bassoon; and Philip Farkas, horn). *Intrada* was first performed by the American Woodwind Quintet and Eugene Rousseau at the Music Educators National Conference in Chicago in March, 1970. The same group performed *Intrada* at Indiana University on November 10, 1970, and recorded it for Eugene Rousseau's *The Saxophone in Chamber Music* (Coronet LP1709). It was subsequently recorded by Harvey Pittel and the Westwood Wind Quintet in 1978 (Crystal S353) and again by Eugene Rousseau in 1998 for *The Chamber Music of Bernhard Heiden* (Cadenza 800920). *Intrada* was published by Southern Music in 1970.

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<sup>99</sup>Canfield, 7.

### PARTITA FOR ORCHESTRA (1970)

*Partita for Orchestra* is a five-movement suite commissioned by Indiana University in honor of the University's sesquicentennial year, 1970. In *Partita*, each of the first, third, and fifth movements highlights a solo instrument not found in the other movements: alto flute and harp are featured in the first and last movements respectively, while the third movement features alto saxophone. The first performance of *Partita* was given by the Indiana University Philharmonic Orchestra, conducted by Tibor Kozma, in the Indiana University Auditorium on October 19, 1970. The saxophone soloist was George Wolfe.

*Partita* was performed again at Indiana University on April 17, 1972, at the dedication of the Musical Arts Center by the Indiana University Philharmonic Orchestra, directed by guest conductor Louis Lane, with Dennis Bamber as saxophone soloist. A recording of this performance, along with two other pieces by Heiden, was released on LP by Enharmonic Records (EN81-002) in 1981. Louis Lane subsequently performed *Partita* with the Cleveland Orchestra on January 3 and 5, 1974, with Thomas Peterson on saxophone.

#### FOUR MOVEMENTS FOR SAXOPHONE QUARTET AND TIMPANI (1976)

During a full-year sabbatical leave for the 1975-76 academic year, Heiden composed *Four Movements for Saxophone Quartet and Timpani*, which he dedicated to Eugene Rousseau and George Gaber, then Professor of Percussion at Indiana University. The impetus to write a piece with this unusual instrumentation arose out of his desire to write pieces for both Rousseau and Gaber. Heiden recalls, "I wanted to write something for Mr. Gaber and I wanted to write something for Mr. Rousseau, so it was logical."<sup>100</sup>

The premier performance of *Four Movements* was given at Indiana University on January 26, 1977, by Eugene Rousseau, soprano saxophone; Stephen Goacher, alto saxophone; Jean Lansing, tenor saxophone; Dennis Bamber, baritone saxophone; and George Gaber, timpani. Soon after the premier, the same group recorded this unique work for an album released in 1982 under Rousseau's name called *Yamaha Suite* (Golden Crest CRS 4224). *Four Movements for Saxophone Quartet and Timpani* was published in 1977 by Étoile Music, Inc. and at this writing is available from MMB Music, Inc.

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<sup>100</sup>Heiden interview, 12 February 1996.

## VOYAGE FOR SYMPHONIC WIND ENSEMBLE (1991)

The inscription on the title page of *Voyage for Symphonic Wind Ensemble* reads, "Commissioned by Indiana University Department of Bands and a College Band Director's National Association Consortium, to Cola." Heiden reports that Indiana University Director of Bands Ray Cramer helped arrange this commission:

That was something Mr. Cramer asked me to do for many years, actually. He got several college bands together to contribute. . . . At the time I think he was the president of the band director's association [College Band Directors National Association].<sup>101</sup>

Heiden completed the piece in 1991 and the first performance was given by the Indiana University Symphonic Band on February 25, 1992, with Ray Cramer conducting. *Voyage* is published by MMB Music, Inc., but has not been recorded for commercial release.

*Voyage* is of special significance to saxophonists as its third movement features the saxophone quartet (2 altos, tenor, and baritone). This piece consists of five movements to be played without pause, with each movement focusing on a different group of instruments. Heiden explains:

I chose tutti for the opening and the closing [movements]. That was very natural. I wanted a very light second movement so I left out the heavy brass and the saxophones. [The third movement] features the saxophones, and horns to a certain degree, getting a warm sound, so I left out the oboes, the flutes, and clarinets, and put the saxophones really on top. The fourth movement features percussion as the main actor with the saxes and brass; I left out the horns to have something extra for the last movement.<sup>102</sup>

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<sup>101</sup>Heiden interview, 15 March 1996.

<sup>102</sup>Ibid.

**FOUR FANCIES FOR ALTO SAXOPHONE, MARIMBA AND TUBA (1991)**

In 1991, Harvey Phillips, then Professor of Tuba at Indiana University, asked Bernhard Heiden to write a piece for a workshop he was presenting with saxophonist Donald Sinta and marimbist Michael Udow at Austin Peay University in Clarksville, Tennessee. The result was *Four Fancies for Alto Saxophone, Marimba and Tuba*. Phillips, Udow, and Sinta gave the premier performance at Austin Peay University on November 15, 1991.

Heiden was subsequently commissioned to write another piece for Harvey Phillips by the Harvey Phillips Foundation, the Indiana Arts Commission, and the Camerata—a chamber music organization in Bloomington, Indiana. Not having time to write an entirely new work, Heiden simply added two movements to *Four Fancies*, fashioning a new piece called *Divertimento*. The new movements open and close the work and employ a different instrumentation, omitting the saxophone and marimba, using tuba, flute, clarinet, viola, cello, bass, and harp. *Divertimento* was first performed as part of a Camerata concert series on February 28, 1993, with Leichen Foster on saxophone. Both *Four Fancies* and *Divertimento* are published by MMB Music, Inc. and are available for rental only. Neither piece has been commercially recorded.

## SUMMARY

### Style Periods

Marlene Langosch, in her dissertation "The Instrumental Chamber Music of Bernhard Heiden," outlines four style periods for Heiden's compositions:

(1) the student compositions of 1931 to 1935 . . . ; (2) the first decade of work in the United States, 1935 to 1946, ending with his appointment to the music faculty of Indiana University; (3) the first phase of work at Indiana University, 1946 to 1962, culminating in the opera [*The Darkened City* (1962)]; (4) the mature years since 1962.<sup>104</sup>

Heiden's works for saxophone were written during two of these periods: from the second period (1935–1946) are *Sonata for E-flat Saxophone and Piano* (1937), *Duo for English Horn and Alto Saxophone* (1938), and *Diversion for Alto Saxophone and Band* (1943); the seven remaining pieces, written between 1969 and 1991, belong to "the mature years since 1962."

Langosch describes several ways Heiden's compositional style has changed during his career, as well as stylistic elements that have remained constant. Some of these may be observed by comparing his use of form, melody, rhythm, meter, harmony, and counterpoint in his works for saxophone.

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<sup>104</sup>Langosch, 135.

## Form

Heiden's use of form in his earliest saxophone works can best be described as neo-classical; both *Sonata* and *Duo* make use of traditional sonata and rondo forms. In his later pieces for saxophone, Heiden avoided neo-classical forms, preferring instead single-movement works of contrasting slow and fast sections (*Diversion*, *Solo*, and *Fantasia Concertante*), and multiple-movement works (*Four Movements for Saxophone Quartet and Timpani*, *Four Fancies*, and the two large ensemble works, *Partita* and *Voyage*, which are five movements each). Langosch confirms that these differences are part of an overall trend in Heiden's style. She notes, "From the saxophone *Sonata* to the opera in 1962, sixteen of the twenty-four instrumental chamber pieces are sonata types."<sup>105</sup> However, after 1962:

The most obvious feature is a lack of single-movement sonata form and . . . traditional four-movement sonata types. On one hand, Heiden moves to five-, six-, and seven-movement works, and, on the other, the single-movement works, formerly composed in sonata form, now consist of fast and slow sections or employ several simultaneously operating structural ideas which shape the structure-at-large.<sup>106</sup>

This change in formal structures was, in fact, a conscious decision on Heiden's part; Langosch reports, "Heiden emphatically declares that after the composition of his opera in 1962, he vowed never to create another sonata or sonata movement!"<sup>107</sup>

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<sup>105</sup>Ibid., 144.

<sup>106</sup>Ibid., 139.

<sup>107</sup>Ibid., 139, footnote 3.

## Melody

Langosch observes that “the importance of melody” with a “stress on well-defined ideas” is one constant in Heiden’s music throughout his career.<sup>108</sup> This is evident in the four saxophone pieces examined in depth here, all of which feature clearly delineated themes. Summarizing Heiden’s approach to melody, Langosch notes that the melodies of his later pieces are “more consistently motivic in structure” than those of his earlier pieces, about which she states, “some early melodies show evidence of motivic structure, but most have long, flowing phrases.”<sup>109</sup>

Heiden’s works for saxophone confirm Langosch’s conclusions, as may be observed by comparing themes from *Sonata*, *Diversion*, *Solo*, and *Fantasia Concertante*. The melodies from *Sonata* and *Diversion* display the “long, flowing phrases” with “evidence of motivic structure” Langosch observed in Heiden’s earlier pieces, while the melodies of *Solo* and *Fantasia Concertante* are “more consistently motivic in structure” (see Example 82). To amplify Langosch’s point, the true difference between the melodies in the earlier and later saxophone pieces lies in the way a theme’s motives are developed within its initial theme-section. In *Sonata* and *Diversion*, the development of thematic motives takes place after the first theme statement, in subsequent statements of the theme. In the later pieces, *Solo* and *Fantasia Concertante*, the development of thematic motives occurs within the initial theme statement. The latter may be seen in the

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<sup>108</sup>Ibid., 34.

<sup>109</sup>Ibid., 138.



*Allegro moderato* A theme from *Solo* (Example 82c), where each motive of the theme is developed through sequence and other means before the next motive is introduced. The result, in *Solo*, is a mosaic-like theme consisting of many small motivic pieces.

Example 82:

a) *Sonata*, mvt. I, P theme, saxophone, mm. 1–8

**Allegro**

Musical notation for measures 1–8, showing motives a, b, c, and d. The tempo is **Allegro**. The dynamics include *f* (forte) and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

b) *Diversion*, A theme, saxophone, mm. 1–14

Musical notation for measures 1–14, showing motives a, b, c, and d. The dynamics include *mf* (mezzo-forte) and *f* (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

c) *Solo, Allegro moderato*, A theme, motives a-c, saxophone,  
mm. 18–30

Measures 18–30 of the A theme from *Solo, Allegro moderato*. The score is written for saxophone in 2/4 time. Measure 18 begins with a half rest followed by a quarter note G4, marked *p*. Measures 19–21 continue the melodic line with eighth and sixteenth notes. Measure 22 starts a new phrase with a half note F#4, marked *cresc.*. Measures 23–25 continue this phrase. Measure 26 begins a new phrase with a half note E4, marked *f*. Measures 27–29 continue this phrase. Measure 30 ends with a half note D4, marked *p*.

d) *Fantasia Concertante*, A theme, saxophone, mm. 12–20

Measures 12–20 of the A theme from *Fantasia Concertante*. The score is written for saxophone in 2/4 time. Measure 12 begins with a half rest followed by a quarter note G4, marked *mf*. Measures 13–15 continue the melodic line with eighth and sixteenth notes. Measure 16 starts a new phrase with a half note F#4, marked *f*. Measures 17–19 continue this phrase. Measure 20 ends with a half note D4, marked *dim.*. Measures 21–23 continue the melodic line with eighth and sixteenth notes. Measure 24 starts a new phrase with a half note E4, marked *mf*. Measures 25–27 continue this phrase. Measure 28 begins a new phrase with a half note D4, marked *cresc.*. Measures 29–30 continue this phrase. Measure 31 ends with a half note D4, marked *ff*.

One result of the motivic development within the theme in Heiden's later pieces is a higher degree of chromaticism compared to the melodies of his earlier pieces. A comparison of the melodies in Example 82 shows a continuum in the amount of chromaticism present: the *Sonata's* P theme is nearly diatonic, while the A theme from *Diversion* clearly shifts keys in measures 6 and 10, staying in

each key for roughly four measures; the melodies from *Solo* and *Fantasia Concertante*, on the other hand, are highly chromatic and are difficult to place in a given key for more than a few beats at a time (see Example 82).

Three other elements of Heiden's style pertaining to melody remain constant in his works for saxophone: thematic unity, major/minor ambiguity, and ideas based on expanding intervals. As discussed in the analyses, thematic unity plays a significant role in each of the four solo works for alto saxophone. Major/minor ambiguity, especially involving major and minor thirds, seems to be omnipresent in Heiden's music, and equally pervasive are ideas based on expanding intervals. As an illustration of Heiden's long-time interest in expanding-intervals ideas, Example 83 (below) shows passages from *Sonata* and *Fantasia Concertante* composed 50 years apart that are, by coincidence, nearly identical.

Example 83:

a) *Sonata*, mvt. II, mm. 67–70, saxophone



b) *Fantasia Concertante*, mm. 303–305, saxophone



## Rhythm and Meter

Heiden's use of meter is fairly conventional in his music for saxophone, favoring the most common meters (4/4, 3/4, 2/4, 3/8, and 6/8). Mixed meter appears in all of Heiden's pieces that include saxophone, occurring with greater frequency in his later works; however, there are no examples of the more complex meters that Langosch notes in some of his works, such as the 5/8 + 6/8 meter of the first of his *Four Dances for Brass Quintet*, or the rapidly changing meter of his *String Quartet No. 2*, which begins 2/4, 3/8, 5/8, 2/4, 3/8, 2/4.<sup>110</sup>

Regarding meter, Heiden states:

Meter is something that can get in the way, but it's necessary; meter is a necessary invention. Barlines were invented to keep things together; but, they shouldn't be the source of the rhythm. The rhythm is dominant over meter; meter shouldn't be dominant over rhythm. . . . [But,] one should naturally try to avoid too many [meter] changes.<sup>111</sup>

As noted in the analytical overviews, rhythmic displacement and syncopation are important elements in Heiden's style. When asked about this aspect of his music, Heiden spoke about using rhythms that are tied across the beat or barline as a means of creating forward motion:

Well, naturally, ties always carry you forward. The tie is not something that you hold longer, but it propels your thinking of music as being UPbeat. . . . So, if you tie, you always set up for an upbeat. I think that's something very important, and maybe even I do that too much. . . . There are a lot of ties in my music, but it is for that purpose—to keep going. If you are this [makes a downbeat gesture], then there's a tendency to stand still. You should do this [makes an upbeat gesture], and you're obviously sort of an arch.<sup>112</sup>

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<sup>110</sup>see Langosch, 103-104 and 145-146.

<sup>111</sup>Heiden interview, 15 March 1998.

<sup>112</sup>Ibid.

## Harmony and Counterpoint

The harmonic language Heiden employs in his saxophone music is tonal, though he generally does not employ traditional harmony. Each of the four pieces examined in depth in this paper begin and end in the same tonality. In his later pieces, however, Heiden's harmonic language is much more chromatic than in his earlier pieces, obscuring the mode of the tonal center (major vs. minor). The earlier pieces begin and end in clearly defined keys--*Sonata* begins in B<sup>b</sup> minor and ends in B<sup>b</sup> major; *Diversion* begins in F minor and ends in F major. In the later pieces, it is possible to name the tonal center of the piece, but it often cannot be identified as major or minor--*Solo* begins and ends with C as tonic; *Fantasia Concertante* begins and ends with D as tonic. Heiden, reflecting on his use of tonality, states:

I think I do have, in most pieces, a definite tonal center, at least for sections. I know, in composing, I'm very conscious of tonality; not of keys, but of tonal centers--main notes to which everything else relates. That again has to do with form. There can be nothing more disturbing than involuntarily returning, for instance, to a tonal center in the course of the development of ideas, or not getting away from one to begin with. So, I try to involve many tonal centers in the course of a movement.<sup>113</sup>

Much of the chromaticism in Heiden's harmonic language may be explained by his use of counterpoint, which, in Heiden's compositional process, is generally more important than harmonic progression. Langosch states, "Rivaling melody, counterpoint, for Heiden, constitutes the other essential and

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<sup>113</sup>*Ibid.* Heiden reports that in *Partita* and other pieces written around the same time he consciously stated a theme starting from all twelve pitches before returning to its original starting point. He states, "It's very satisfactory when it finally comes back on the [note] on which it opens."

consistent element found throughout his compositions."<sup>114</sup> Heiden reveals:

How I learned was almost totally by Hindemith's approach. He rarely talked about harmony; the emphasis was on line, on melodic line, rather than on the harmonies. We didn't do anything else but write counterpoint.<sup>115</sup>

Heiden's music often consists of simultaneous horizontal lines that do not necessarily result in a logical progression of vertical sonorities; therefore, much of Heiden's writing cannot be explained in terms of harmonic progression. Heiden explains, "I know where I begin and where I have to wind up," describing these planned departure and arrival points as "posts of harmony" with "bridges in between them."<sup>116</sup> He notes, "At times, the difficulty is not to get in the way of the counterpoint; the line, as such, more or less leads its own life."<sup>117</sup>

Although counterpoint often takes precedence over harmonic progression in Heiden's music, he is concerned with the harmonies that result from his contrapuntal lines. He explains, "The danger in counterpoint is not that it becomes too dissonant, but that it becomes too consonant." If the lines become too consonant with one another, "it blends into a harmonic situation

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<sup>114</sup>Langosch, 90.

<sup>115</sup>Heiden interview, 15 March 1996.

<sup>116</sup>Ibid. Hindemith employed this concept and gave this explanation: "If the tonality is well thought through and clearly presented by means of several harmonic pillars placed in wisely calculated positions, then the harmonic construction in-between can be somewhat looser. . . ." [Paul Hindemith, *Unterweisung im Tonsatz, Band 3: Übungsbuch für den dreistimmigen Satz*, ed. Andres Briner, P. Daniel Meier, and Alfred Rubeli (Mainz: Schott, 1970); trans. In part by unnamed Yale University students in the mid-1940s (unpublished photolithographic copy in the Yale Hindemith Collection), quoted in David Neumeyer, *The Music of Paul Hindemith*, (New Haven, Connecticut: Yale University Press, 1986), 42.]

<sup>117</sup>Heiden interview, 15 March 1996.

much more," and "the line melts; you have a melt-down of lines."<sup>118</sup> Thus, to insure contrapuntal clarity, Heiden keeps the resulting harmonic progression from becoming too recognizable.

The type of counterpoint Heiden generally utilizes in his saxophone music is free counterpoint, including countermelodies and occasional episodes of imitation and fugato; there are no fully worked out fugues or canons. As mentioned in the analyses, one of Heiden's favorite contrapuntal devices is to state simultaneously two previously heard themes; this occurs in *Sonata*, *Diversion*, and *Solo*, while in *Fantasia Concertante* he creates a contrapuntal texture by combining motives from different themes rather than combining two complete themes. Referring to the combination of themes at the end of the *Sonata's* second movement, Heiden says:

Well, you know sometimes you're lucky. For instance, the combination of these themes at the end of the second movement. I didn't start out . . . I didn't know if it would fit, but it did. Sometimes you're lucky, sometimes you're not lucky—it doesn't fit; then you have to go back and change something if you want that, or you can drop the whole idea. But, if it works out, that's fun.<sup>119</sup>

### Major/Minor Ambiguity and Thirds

Two related elements of Heiden's style that deserve further comment are his use of major/minor ambiguity and his use of the interval of a third. As noted above, major/minor ambiguity is a primary feature of Heiden's music, often involving thirds, either melodically or harmonically. In fact, nearly every theme

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<sup>118</sup>Ibid.

<sup>119</sup>Heiden interview, 12 March 1996.

in *Sonata*, *Diversion*, *Solo*, and *Fantasia Concertante* makes significant use of thirds and major/minor ambiguity. Asked about his use of thirds, Heiden replied:

That's my favorite interval. . . . How did that come about? In a way, [I was] probably trying to avoid writing fourths. There was a time in music when all the music consisted of fourths.<sup>120</sup>

Major/minor ambiguity is one means Heiden uses to create chromaticism, setting his harmonic language apart from traditional harmony. He explains that he has "a tendency not to write in major or minor, but in both at the same time; so, many chords have two thirds or something like that."<sup>121</sup> This is the source of the many split-third chords noted in the analyses.

### Heiden's Use of the Saxophone

In addition to the changes in Heiden's compositional style evident when comparing his earlier and later works for saxophone, there is a noticeable difference in the way Heiden wrote for the saxophone in the later works. While his writing for saxophone in *Sonata* and *Diversion* is idiomatic, Heiden shows a greater understanding of the saxophone's technical capabilities in *Solo* and *Fantasia Concertante*. He states:

I got much more familiar with the instrument after I wrote the *Sonata* than I was before. In a way, it was a strange animal for me before the *Sonata*—I really didn't know any other sonata—well, hardly any, with the exception of the pieces Teal played. I simply got, I think, more familiar with what the saxophone can do.<sup>122</sup>

Specifically, the later works make use of the saxophone's altissimo register and

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<sup>120</sup>Heiden interview, 15 March 1996.

<sup>121</sup>Ibid.

<sup>122</sup>Heiden interview, 12 March 1996.



contain quick, angular lines involving leaps of sevenths and octaves that take advantage of the saxophone's technical flexibility (for an example of this type of angular line see Example 82c, above, measures 28–29). The earlier works, by comparison, feature more conjunct writing and do not contain any altissimo notes, aside from the short altissimo G that ends *Sonata*.

The increased angularity of the saxophone lines in *Solo* and *Fantasia Concertante* may be attributed, in part, to changes that had occurred in Heiden's compositional style since he wrote *Sonata* and *Diversion*. However, probably the most significant reason for the change in Heiden's writing for saxophone, in particular his use of the altissimo register, came from his association with Eugene Rousseau, who began teaching saxophone at Indiana University in 1964. Heiden heard Rousseau perform on several occasions before he wrote *Solo* in 1969, and was familiar with Rousseau's ability to play in the altissimo register. Rousseau reports, "He always came when I played, and I played the Dahl *Concerto*, for example, in '65."<sup>123</sup> Heiden also notes that saxophone playing in general had developed in the years since he wrote *Sonata*:

I knew he [Rousseau] played with ease these high notes; and, times had changed in thirty years of development of technique. I mean, Rascher played these high notes [in the 1930s], but that was a freak; but, it had become really accepted as a useable range [in the 1960s], not as a stunt.<sup>124</sup>

In all his pieces that include saxophone, Heiden's use of the saxophone is idiomatic; the challenges in his pieces, such as the altissimo register passages and

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<sup>123</sup>Rousseau interview, 19 July 1996. The *Concerto for Alto Saxophone and Wind Orchestra* (1949, revised 1953) by Ingolf Dahl is an extremely challenging work that includes extensive altissimo register passages.

<sup>124</sup>Heiden interview, 12 March 1996.

the quick leaps of sevenths and octaves in the later pieces, work well on the saxophone and are accessible to a well-trained saxophonist. At the same time, Heiden's use of the saxophone is conservative, in the sense that he does not push the extremes of the saxophone's technical or sonic possibilities; for example, Heiden does not employ extended techniques such as multiphonics, flutter tongue, key clicks, etc., aside from the limited use of quarter tones in *Four Movements for Saxophone Quartet and Timpani* (1976). One further conservative trait is the fact that all of Heiden's solo works for saxophone are written for alto saxophone; he has only written for soprano, tenor, and baritone saxophones in the context of the saxophone quartet and the wind ensemble.

## Conclusion

Bernhard Heiden will likely be best remembered among saxophonists for his first work for saxophone, *Sonata for E-flat Saxophone and Piano*, due to the special place it holds as the first significant sonata in the repertoire of classical saxophone literature. However, as is shown here, Heiden's contribution to saxophone literature has been much broader; he has made significant contributions not only to the repertoire of saxophone and piano music, but also to the repertoire of chamber music with saxophone, and the repertoire of large ensemble works that feature the saxophone. Thus, Heiden's place as one of the most important composers of saxophone music lies not merely in his *Sonata*, but in the number, quality, and variety of pieces he has contributed to classical saxophone literature.

## APPENDIX: MEASURE NUMBER LOCATIONS

Following are lists of measure numbers for Bernhard Heiden's *Sonata for E-flat Saxophone and Piano*, *Diversion for Alto Saxophone and Band*, and *Solo for Alto Saxophone and Piano*. Measure numbers for *Fantasia Concertante for Alto Saxophone, Winds and Percussion* are included in the published parts. The measure numbers given are for the first measure of each line, listed by page.

### *Sonata for E-flat Saxophone and Piano*

#### Saxophone part:

##### Movement I:

page 1: pick-up notes to m. 1, 7, 13, 19, 25, 31, 39, 45, 54;

page 2: 61, 68, pick-up to 75, 82, 87, 92, 96, 105, 113, 120, 126;

page 3: 133, 138, 143, 148, 153, 158, 164, 174, 183, 190, 195

##### Movement II:

page 4: 1, 8, 16, 23, 33, 39, 47, 58, 66, 73, 83;

page 5: 93, 106, 113, 121, 130, 137, 145, 154, 162, 170, 178, 186;

page 6: 194, 201, 212, 220, 228, 235

### Movement III:

page 6: 1, 5, 9, 13;

page 7: 18, 23, 27, 33, 39, 47, 54, 63, 69, 75, 82;

page 8: 90, 96, 105, 114, 135, 141, 158, 169, 175, 181, 189;

page 9: 198, 207, 213, 228, 245, 257, 263, 267, 273, 281, 287

### *Sonata*, Piano score:

#### Movement I:

page 1: pick-ups to m. 1, 4, 8, 12; page 2: 16, 19, 23, 26, 29;

page 3: 37, 42, 49; page 4: 54, 59, 64, 69; page 5: pick-ups to 75, 79, 83, 87;

page 6: 91, 96, 101, 109; page 7: 114, 119, 125, 130;

page 8: 136, 140, 144, 147; page 9: 151, 155, 160, 165;

page 10: 170, 175, 180, 185; page 11: 189, 192, 195, 199

#### Movement II:

page 12: 1, 8, 16, 24; page 13: 31, 38, 45, 52; page 14: 58, 65, 73, 78;

page 15: 83, 89, 97, 105; page 16: 112, 118, 125, 133;

page 17: 140, 147, 154, 161; page 18: 168, 174, 181, 188;

page 19: 196, 203, 209, 213; page 20: 218, 222, 228, 235

**Movement III:**

page 21: 1, 5, 9, 12; page 22: 15, 18, 21, 24; page 23: 28, 35, 43, 52;  
page 24: 60, 67, 74, 82; page 25: 90, 96, 105, 114;  
page 26: 120, 126, 132, 139; page 27: 146, 154, 163, 171;  
page 28: 177, 184, 192, 198; page 29: 205, 212, 218, 224;  
page 30: 230, 236, 242, 248; page 31: 254, 270, 273, 278;  
page 32: 285, 290, 295, 301

*Diversion for Alto Saxophone and Band***Saxophone part:**

page 1: 1, 5, 10, 14, 17, 23, 27, 31, 34, 37, 40;  
page 2: 47, 53, 58, 64, 67, 73, 77, 81, 87, 92;  
page 3: 96, 100, 103, 107, 111, 119, 125, 130, 135, 140, 144, 151;  
page 4: 162, 168, 174, 194, 198, 202, 203, 214, 219

**Piano score:**

page 1: 1, 6, 11, 15; page 2: 19, 24, 29, 33, 37; page 3: 41, 46, 51, 57, 62;  
page 4: 67, 72, 77, 83; page 5: 89, 95, 100, 105; page 6: 111, 118, 126, 135;  
page 7: 143, 151, 159, 167; page 8: 174, 182, 190, 197;  
page 9: 202, 203, 211, 219

*Solo for Alto Saxophone and Piano*

## Saxophone part:

page 1: 1, 5, 8, 10, 15, 22, 28, 34, 40, 46, 54;

page 2: 65, 72, 79, 86, 93, 101, 106, 111, 116, 121;

page 3: 126, 130, 136, 143, 148, 151, 153, 157, 162, 167

## Piano score (the piano score begins with page 3):

page 3: 1, 5, 8; page 4: 11, 16, 21, 26; page 5: 31, 35, 40, 44;

page 6: 48, 53, 59, 66; page 7: 72, 78, 83, 87; page 8: 92, 98, 103, 107;

page 9: 111, 114, 117, 121; page 10: 124, 127, 131, 136;

page 11: 143, 147, 150, 153; page 12: 156, 160, 164, 167

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